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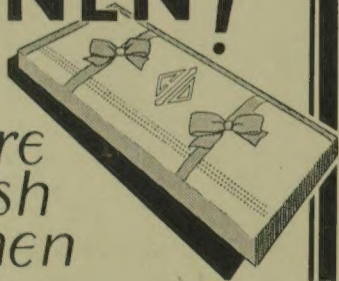
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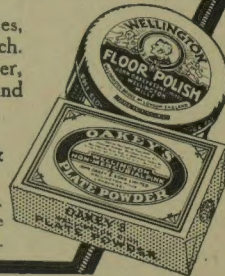
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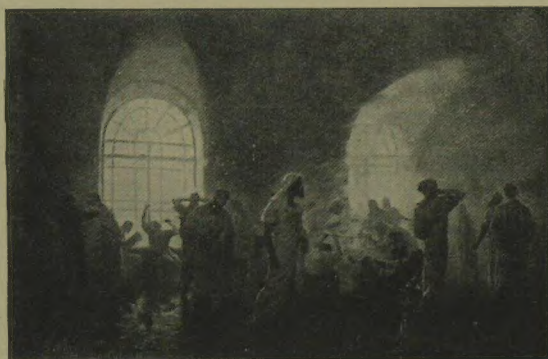
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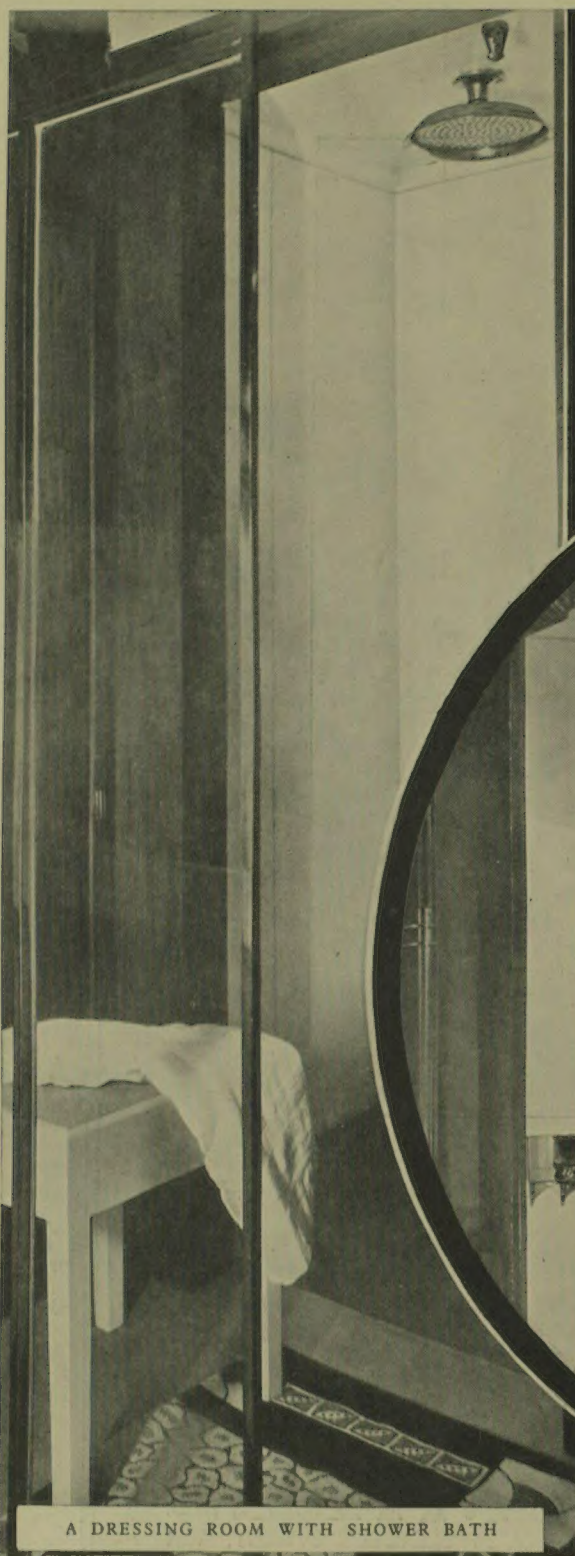
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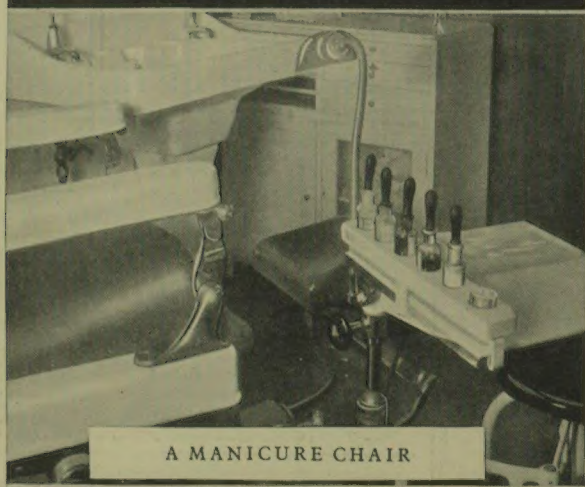


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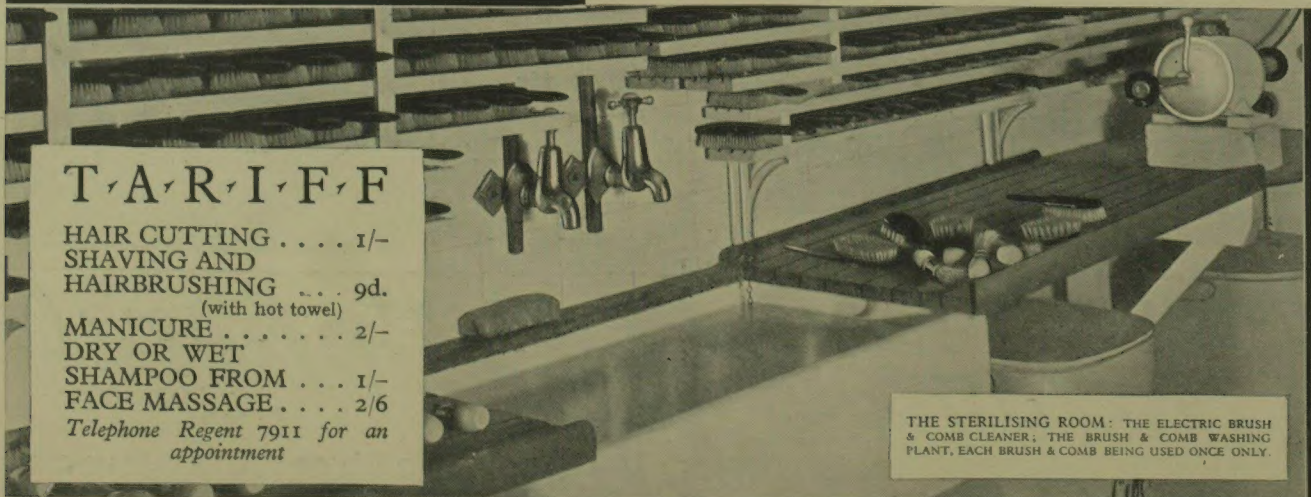
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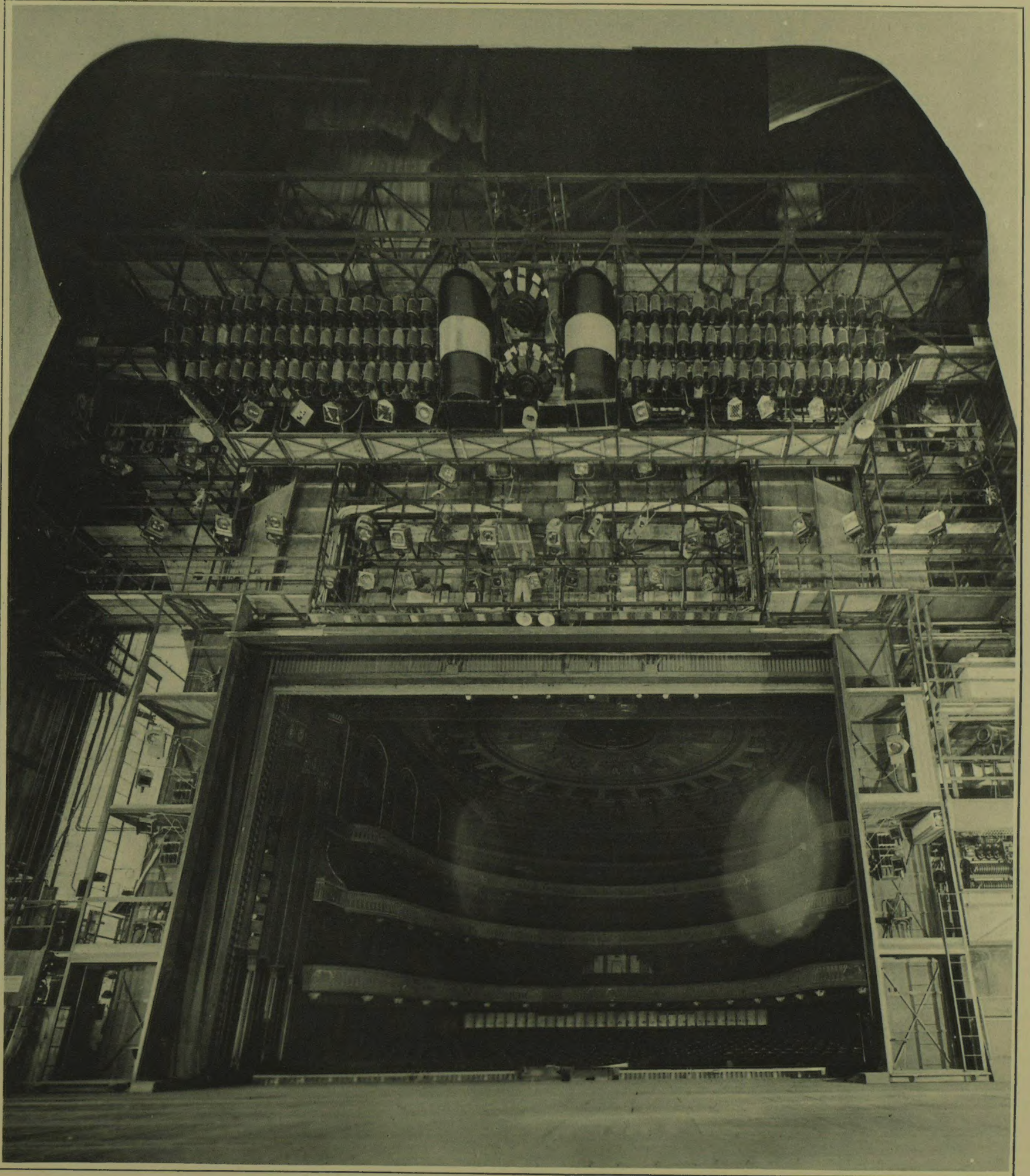
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, MAY 2, 1931.



**"SECRETS" OF GRAND OPERA: A BEWILDERING MAZE OF COMPLICATED MECHANISM INVISIBLE TO THE AUDIENCE—  
A VIEW FROM THE BACK OF THE STAGE AT BERLIN, SHOWING THE AUDITORIUM BEYOND.**

In view of the opening of a new season of grand opera at Covent Garden, we give in this number a series of photographs which will doubtless be of great interest to opera-goers, revealing, as they do, the vast complex of mechanical appliances behind the curtain, unrealised by the audience, which go to the making

of an operatic production. The particular theatre represented in our illustrations is the Berlin Opera House, whose 4000-ampère stage-lighting system is claimed to be the largest. It was constructed by the machine-director of the Opera, Herr Rudolf Klein. Further photographs will be found on pages 721, 722, and 723.





By G. K. CHESTERTON.

THERE used to be, and possibly is, a mysterious institution for young ladies known as a finishing-school. The chief case against it was that, in certain instances, it meant finishing an education without ever beginning it. In any case, this is what is the matter with a great many modern institutions, and with none more than those delivering judgment on the history of feminine education and generally of feminine affairs. The curse of nearly all such judgments is the journalistic curse of having heard the latest news; that is, of having heard the end of the story without having even heard of the beginning. We talk of people not knowing the A,B,C of a subject, but the trouble with these people is that they do know the X,Y,Z of a subject without knowing the A,B,C.

This morning I read an article in a very serious magazine in which the writer quoted the remark of Byron that a certain sort of romantic love "is woman's whole existence." The writer then said that the first people who ever challenged this view were the revolutionary suffragettes at the end of the nineteenth century. The truth is that the first people who ever maintained this view were the revolutionary Romantics at the beginning of the nineteenth century. The habit of giving to romantic love this extravagant and exclusive importance in human life was itself an entirely modern and revolutionary thing, and dates from the romantic movement commonly traced to Rousseau, but I think much more truly to be traced to the influence of the German sentimentalists. Most people who curse Rousseau have never read Rousseau, or have only read the "Confessions" and not the "Contrat Social." The critics read the "Confessions," if only to condemn them; because the critics themselves are modern romantics and sentimentalists; men who like Confessions and dislike Contracts. The critics hate or avoid the "Contrat Social," not because it is sloppy and sentimental (for it is not), but because it is hard and clear and lucid and logical. Rousseau had his emotional weaknesses as an individual, like other individuals, but he was not an eighteenth-century philosopher for nothing. What the moderns dislike about him is not the silliness of his confessions, but the solidity of his convictions, and the fact that, like the old theologians, he could hold general ideas in a hard-and-fast fashion. When it comes to defining his fundamentals, Rousseau is as definite as Calvin. They were both ruthless theorists from Geneva, though one preached the theory of pessimism and the other the theory of optimism. I am not maintaining that I agree with either, but Rousseau would be as useful as Calvin in teaching some of his critics how to criticise.

But Rousseau is a parenthesis. Wherever the real Romantic Movement came from, whether from the German forests or the Genevan lake, it was a recent and revolutionary business as compared with history as a whole. But it is obvious that the ordinary modern critic is entirely ignorant of history as a whole. He knows that his mother read Tennyson and his grandmother read Byron. Beyond that, he can imagine nothing whatever; he supposes that his great-grandmothers and their great-great-grandmothers had gone on reading Byron from the beginning of the world. He imagines that Byron, who was a disinherited and disreputable rebel to the last, has been an established and conventional authority from the first. He therefore supposes that

all women, in all ages, would have accepted the prehistoric Byronic commandment: that the Byronic sort of romantic passion was the sole concern of their lives. Yet it is certain that women have had a great many other concerns, and have been attached to a great many other convictions. They have been priestesses, prophetesses, empresses, queens, abbesses, mothers, great housewives, great letter-writers, lunatics founding sects, blue-stockings keeping salons, and all sorts of things. If you had said to Deborah the mother in Israel, or Hypatia the Platonist of Alexandria, or Catherine of Siena, or Joan of Arc, or Isabella of Spain, or Maria Theresa of Austria, or even to Hannah More or Joanna Southcott, that

thing as glory, no such thing as great studies or great enterprises, no such thing as normal functions and necessary labours; incidentally, we may add, no such thing as babies. They differed a great deal in their type of vocation and even in their theory of virtue, but they all had some theory of virtue that went a little further than that. Up to a particular moment in the eighteenth century, practically every thinking person would have accepted the colossal common sense expressed by a French poet of the seventeenth century: "*L'amour est un plaisir; l'honneur est un devoir.*"

Then came the extreme emphasis on romance among the Victorians; for the Victorians were not notable for their emphasis on virtue, but for their emphasis on romance. But Queen Victoria lived so long, and the Victorian Age was such an unconscionable long time dying, that by the time that Mr. Bernard Shaw and others began what they called a realistic revolt against romance, the sentimental German movement seemed to be not only as old as Victoria, but as old as Boadicea. It is highly typical, for instance, that Mr. Bernard Shaw, in one of his earliest criticisms, complained of the convention according to which anybody was supposed to have "penetrated into the Holy of Holies" so long as he was content to say that "Love is Enough." But, as a matter of fact, the very phrase "Love is Enough" did not come to him from any conventional or classical authority; not even from any conventional or conservative Victorian. It came from a book by a Socialist and Revolutionist like himself; from a book recently published by William Morris, who held then the exact position that Mr. Shaw himself holds now: the position of the Grand Old Man of Socialism.

Of course, the anti-romantic movement led by Shaw, like the romantic movement led by Byron, has gone forward blindly and blundered in every sort of way. The modern world seems to have no notion of preserving different things side by side, of allowing its proper and proportionate place to each, of saving the whole varied heritage of culture. It has no notion except that of simplifying something by destroying nearly everything; whether it be Rousseau breaking up kingdoms in the name of reason, or Byron breaking up families in the name of romance, or Shaw breaking up romances in the name of frankness and the formula of Ibsen. I myself value very highly the great nineteenth-century illumination of romantic love, just as I value the great eighteenth-century ideal of right reason and human dignity, or the seventeenth-century intensity, or the sixteenth-century expansion, or the divine logic and dedicated valour of the Middle Ages. I do not see why any of these cultural conquests should be lost or despised, or why it is necessary for every fashion to wash away all that is best in every other. It may be possible that one good custom would corrupt the world, but I never could see why the second good custom should deny that the first good custom was good. As it is, those who have no notion except that of breaking away from romance are being visibly punished by breaking away from reason. Every new realistic novel serves to show that realism, when entirely emptied

of romance, becomes utterly unreal. For romance was only the name given to a love of life which was something much larger than a life of love, in the Byronic sense. And anything from which it has passed is instantly corrupt and crawling with worms of death.



THE EIGHTH TREASURE TO BE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: A COLOURED LIMESTONE CORBEL HEAD WHICH MAY BE DATED TOWARDS THE END OF THE TWELFTH CENTURY.

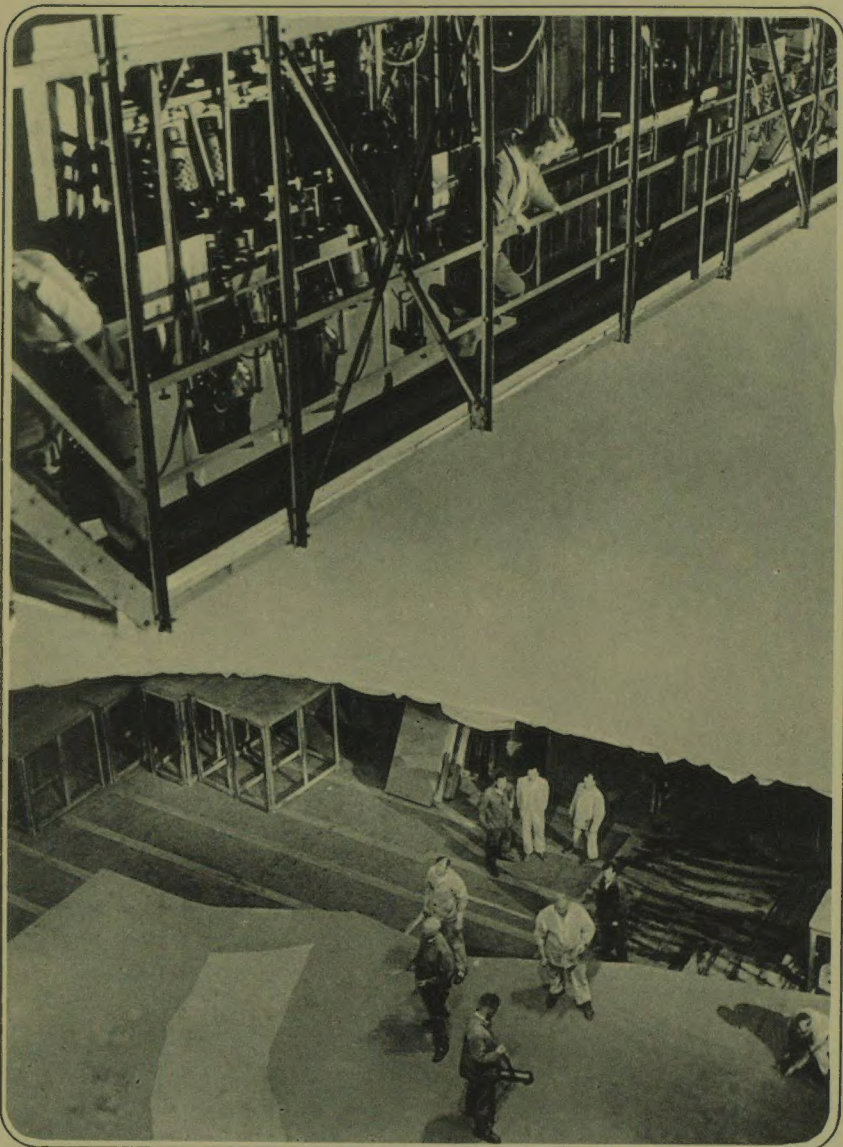
The first treasure to be chosen under the new scheme by which a week's special prominence is given to some particular object at the Victoria and Albert Museum was illustrated in our issue of March 7. In subsequent issues we showed each of the following selections in turn. The description of the exhibit seen above is: "This corbel head (purchased in Paris in 1914) is carved in limestone and still retains almost all its original colouring. It is said to have come from the interior of a church in the neighbourhood of Le Mans. It may be dated towards the end of the XIIth century (or the very earliest years of the XIIIth), and is a typical example of the transition period between Romanesque and Gothic forms, which was to result a few years later in the wonderful statuary of the West front of Amiens and the North and South porches of Chartres. Probably the earliest, and certainly the best known, example of the school to which it belongs is to be found in the sculpture of the West, or Royal, porch of Chartres, dating from about 1150. From Chartres sculptors and stone-masons carried the same noble style over a large part of France, and the South porch of the Cathedral at Le Mans shows figure-carving similar in type and only slightly later in date. The corbel head was no doubt intended to be seen at a considerable height from the ground."

By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)

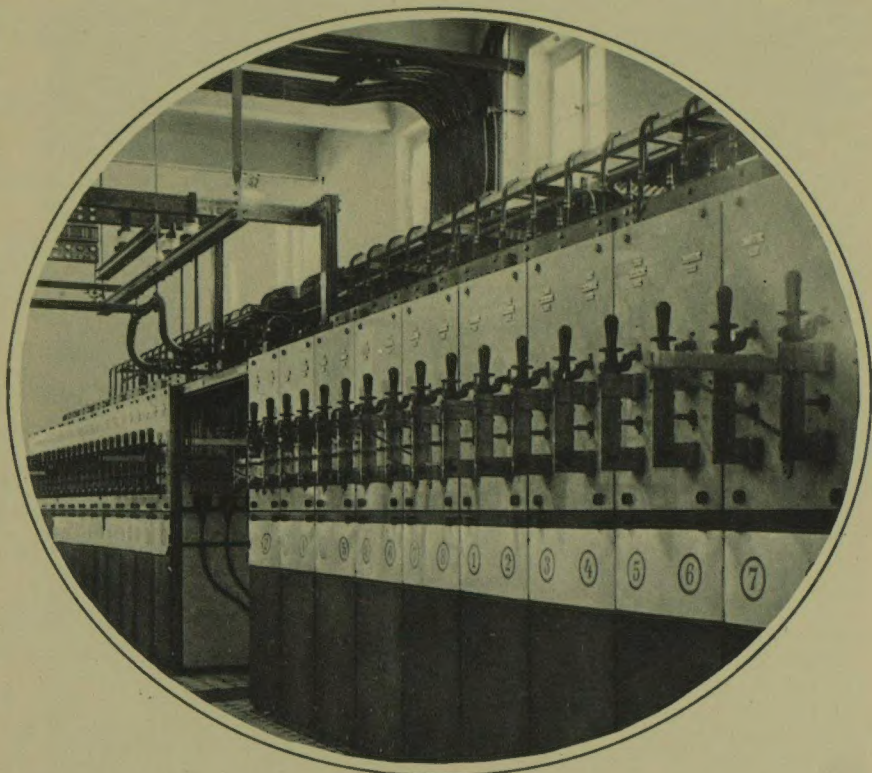
Byronic love was "woman's whole existence," they would all have been very indignant and most of them flown into a towering passion. They would have asked in various ways whether there was no such thing as honour, no such thing as duty, no such



# "SECRETS" OF GRAND OPERA: A VAST COMPLEX OF STAGE MECHANISM.



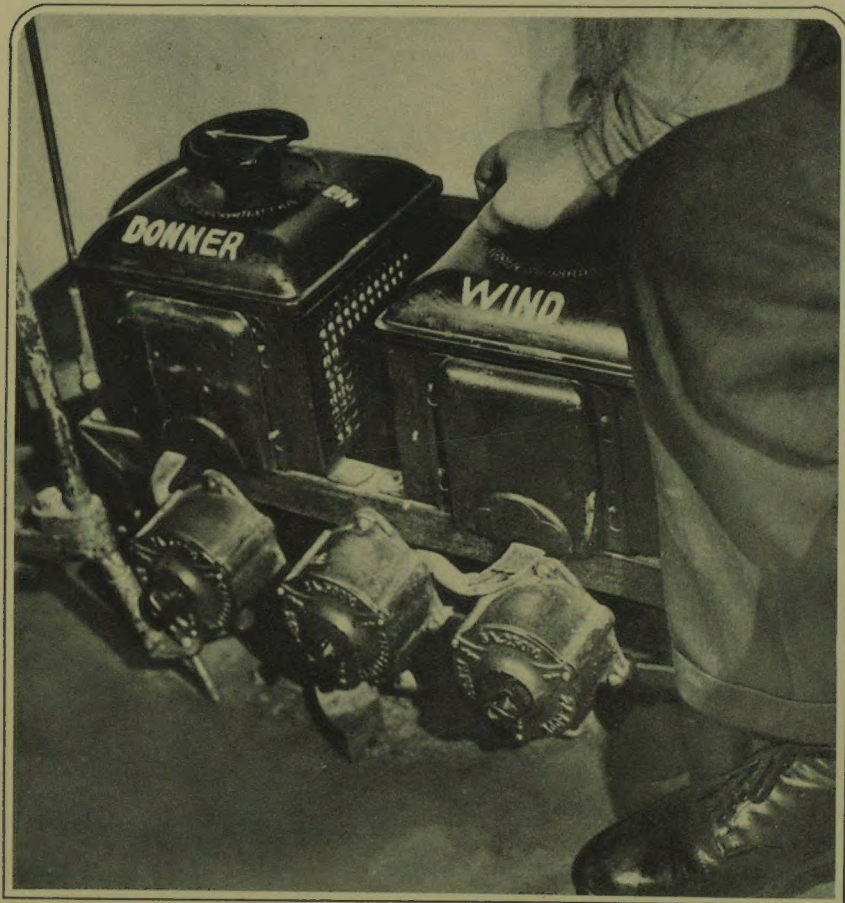
AN UNUSUAL VIEW IN THE BERLIN OPERA HOUSE: THE MAIN LIGHTING "BRIDGE" SUSPENDED ABOVE THE STAGE—SHOWING MEN AT WORK UNDERNEATH.



THE ELECTRICAL-ENGINEERING SIDE OF OPERATIC GLAMOUR AND LIGHTING EFFECTS: THE ENORMOUS SWITCHBOARD IN THE STATE OPERA HOUSE AT BERLIN.



UNSEEN MECHANISM THAT HELPS TO PRODUCE THE ILLUSIONS OF THE STAGE: PART OF THE GREAT ELECTRIC-LIGHTING SYSTEM IN THE BERLIN OPERA HOUSE.



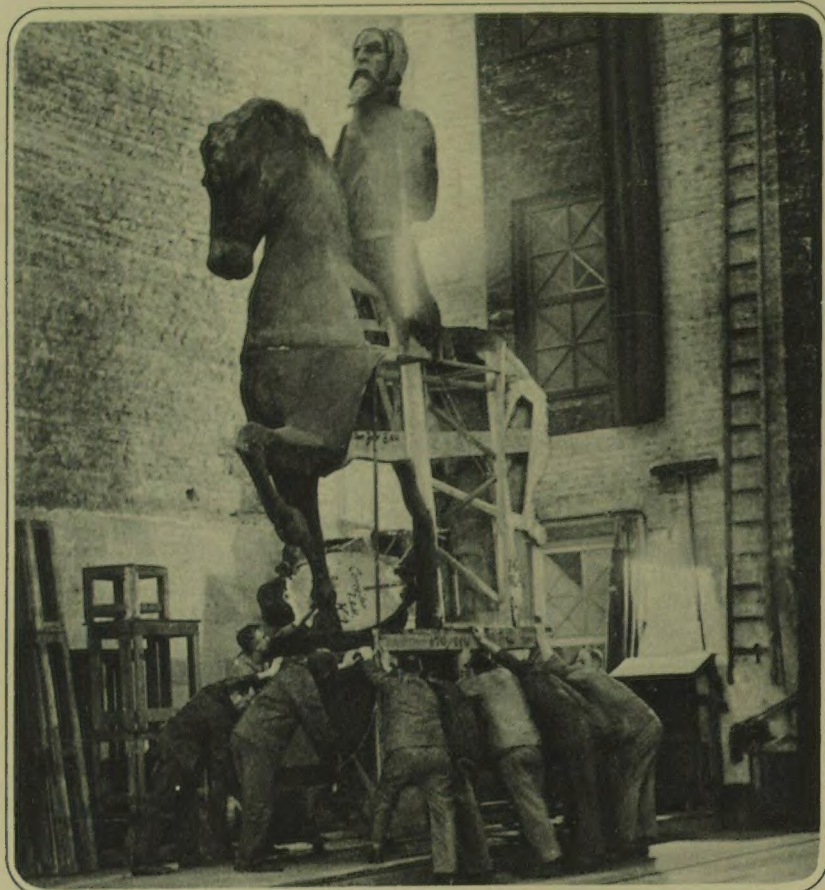
THE SOURCE OF STAGE THUNDER AND WIND EFFECTS, FROM SOFT BREEZES TO RAGING HURRICANES: APPLIANCES OPERATED "OFF" BY PRESSING A BUTTON.

With a new season of Grand Opera at Covent Garden in progress, the "secrets" of operatic production—that is, the mechanical devices invisible to an audience—become a subject of special interest. The above photographs, as well as those on our front page and pages 722 and 723 following, illustrate this unseen side of the art as practised in the Opera House at Berlin. In a commentary on the illustrations, a German writer says: "Anyone listening to an opera, and giving himself up to the flow of melody, thinks but little how these harmonies and the cohesion between orchestra, singers, and chorus are obtained, and what actually happens behind the scenes. The representation of any opera, of course, is a most

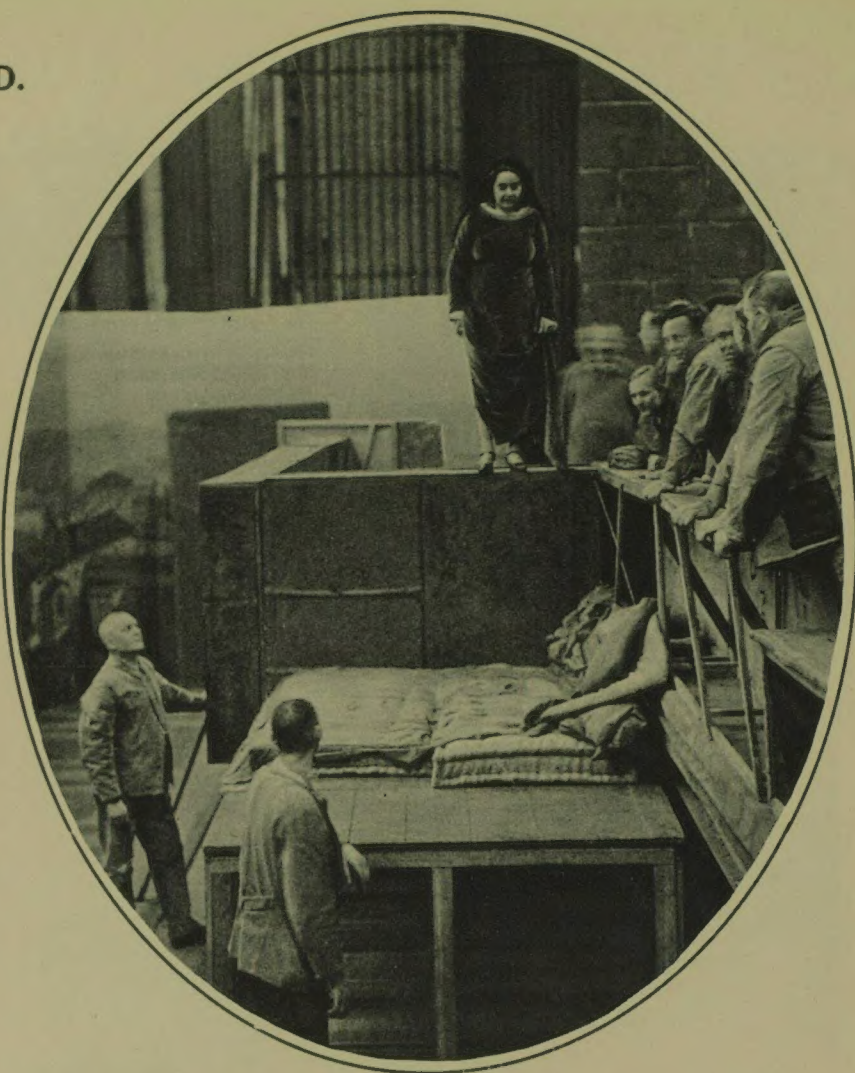
complicated business, and all the forces of stage technique must unite so that all may proceed in an orderly manner. Every modern device is utilised. Electricity, radio, and even cinematography have become the secret helpers of operatic production. The opera, as a form of art, was already known at royal Courts in the seventeenth and eighteenth centuries, but it had to be a spectacle as well, and the more hidden machinery and visual surprises the better. Some of this 'magic' is an element of every opera. The mythological style of the Baroque period, with chariots descending from the clouds, thunder, lightning, and apotheoses, returned to the operatic stage—on the technical side—with Wagner."



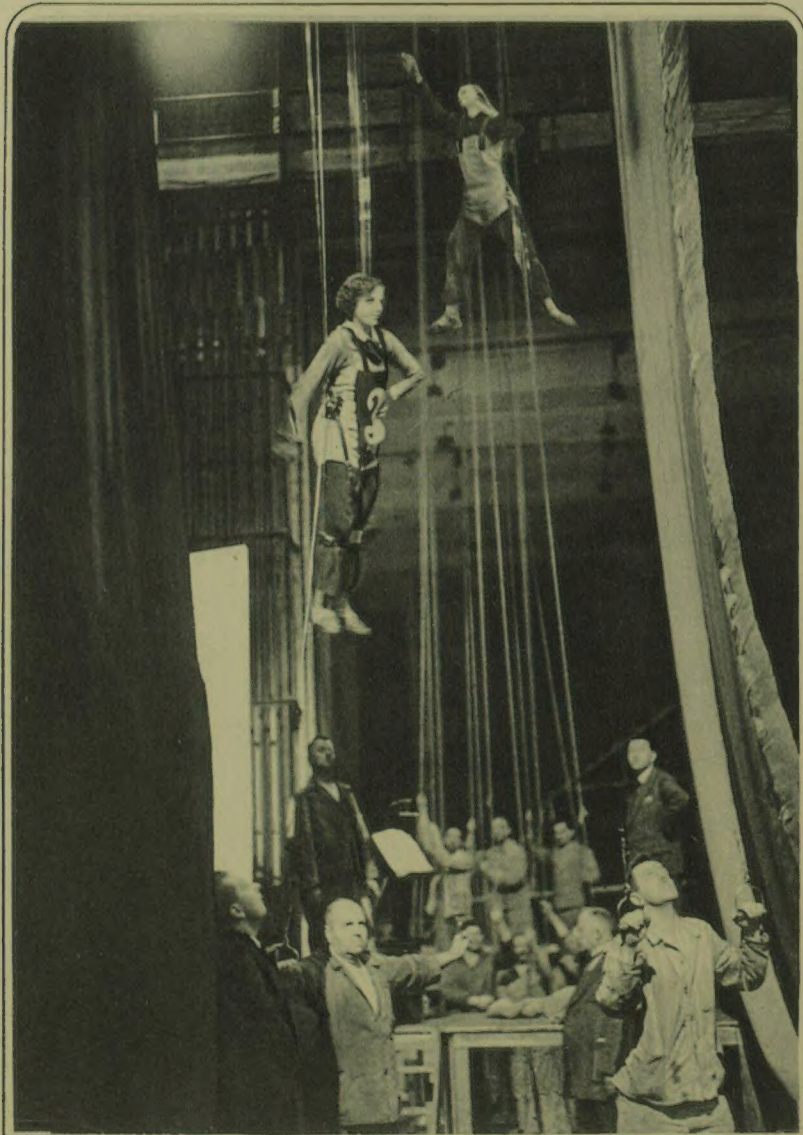
# "SECRETS" OF GRAND OPERA: HOW SOME FAMOUS SCENES ARE WORKED.



THE MYSTERY OF A STAGE GHOST REVEALED: THE METHOD OF BRINGING ON THE EQUESTRIAN STATUE OF THE COMMANDER COME TO LIFE, IN "DON GIOVANNI."

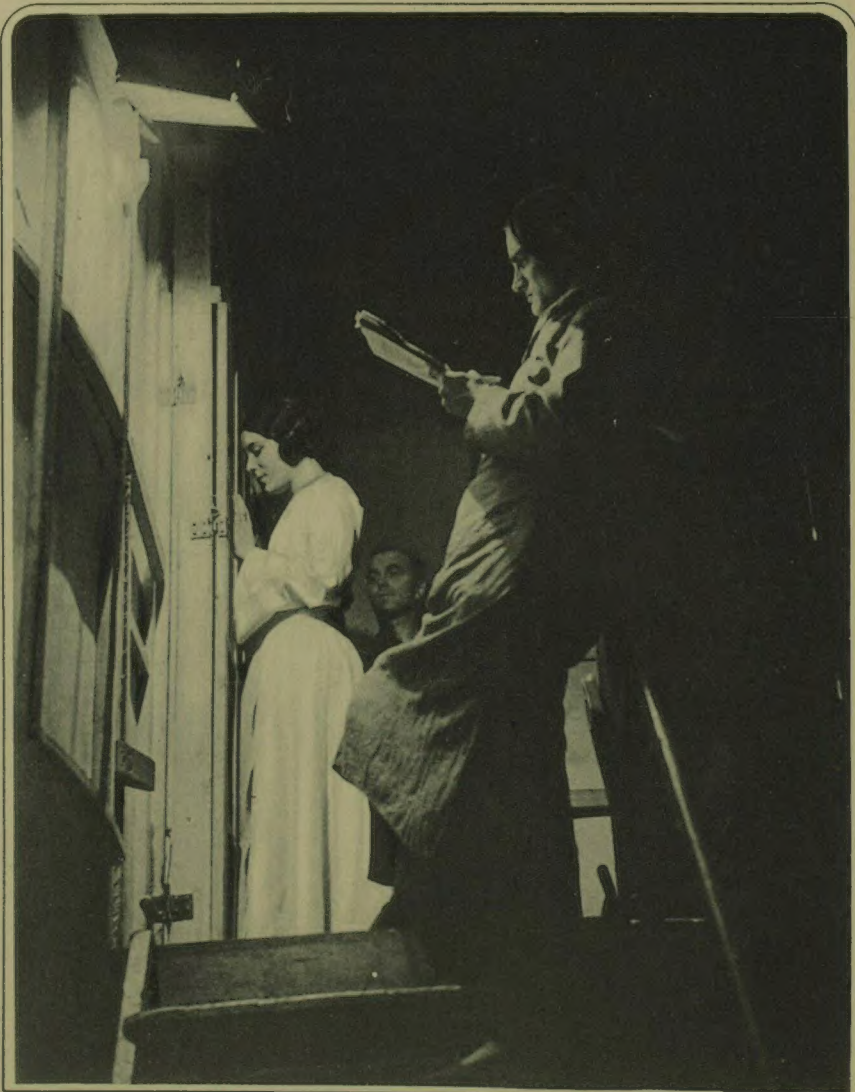


PROSAIC REALITIES BEHIND A THRILLING SUICIDE: THE HEROINE OF "LA TOSCA" REHEARSING HER LEAP FROM THE BATTLEMENTS.



MECHANISM OF A CELEBRATED WAGNERIAN SCENE: TESTING THE STRENGTH OF THE WIRES BEFORE THE APPEARANCE OF THE SWIMMING RHINE MAIDENS IN "RHINEGOLD."

As on our front page and pages 721 and 723 in this number, we illustrate here some notable examples of what may be called "secrets" of grand opera—that is, from the point of view of the audience; or, in other words, the mysteries of mechanism and stage devices by means of which various impressive effects are produced. Some of these are, of course, common to the stage in general, but in opera they are complicated by the requirements of the music. These particular photographs were taken in the Berlin Opera House, and in a German article relating to them we read: "What makes the production of opera so difficult is the need of making everything go right to the minute; that is, it must be totally



THE STAGE SIDE OF AN INCIDENT IN "THE BARBER OF SEVILLE": ROSINA READY TO SING "FROM THE INTERIOR OF THE ROOM" BEHIND THE BALCONY.

subservient to the music. For instance, exactly on the sixteenth note, at the tenth second, the sun's ray must light up the Rhinegold, to coincide with the sound of the trumpets that illustrates musically the illumination of the treasure. The movements of the singers must follow the music, their steps counted by the notes, and every position is so fixed that the singer can see the conductor at difficult moments. That alone is a problem—and it must all look natural and spontaneous. Even a simple natural opera like 'Cavalleria Rusticana' is full of difficulties and pitfalls. There is a serenade sung with the curtain down, and even the coachman's whip must crack in time to the music."







## AIRCRAFT AID IN DESERT ARCHÆOLOGY: BURIED AQUEDUCTS REVEALED.

AIR PHOTOGRAPHS BY THE HON. LADY BAILEY. TAKEN FOR THE ROYAL ANTHROPOLOGICAL INSTITUTE'S EXPEDITION TO KHARGA OASIS. (SEE ARTICLE ON PAGE 726.)



FIG. 1. AN AERIAL PANORAMA OF THE GREAT SCARP OF KHARGA OASIS, WHOSE 1000-FT. DROP FORMS THE BOUNDARY OF THE OASIS AND THE LIBYAN PLATEAU: A VIEW SHOWING DARK MASSES OF TRAVERTINE ROCK CONTAINING WONDERFUL FOSSIL LEAVES (FIG. 7, ON PAGE 726), INCLUDING OAK; AND SITES OF PREHISTORIC FLINT-MINES ALONG THE EDGE OF THE SCARP.

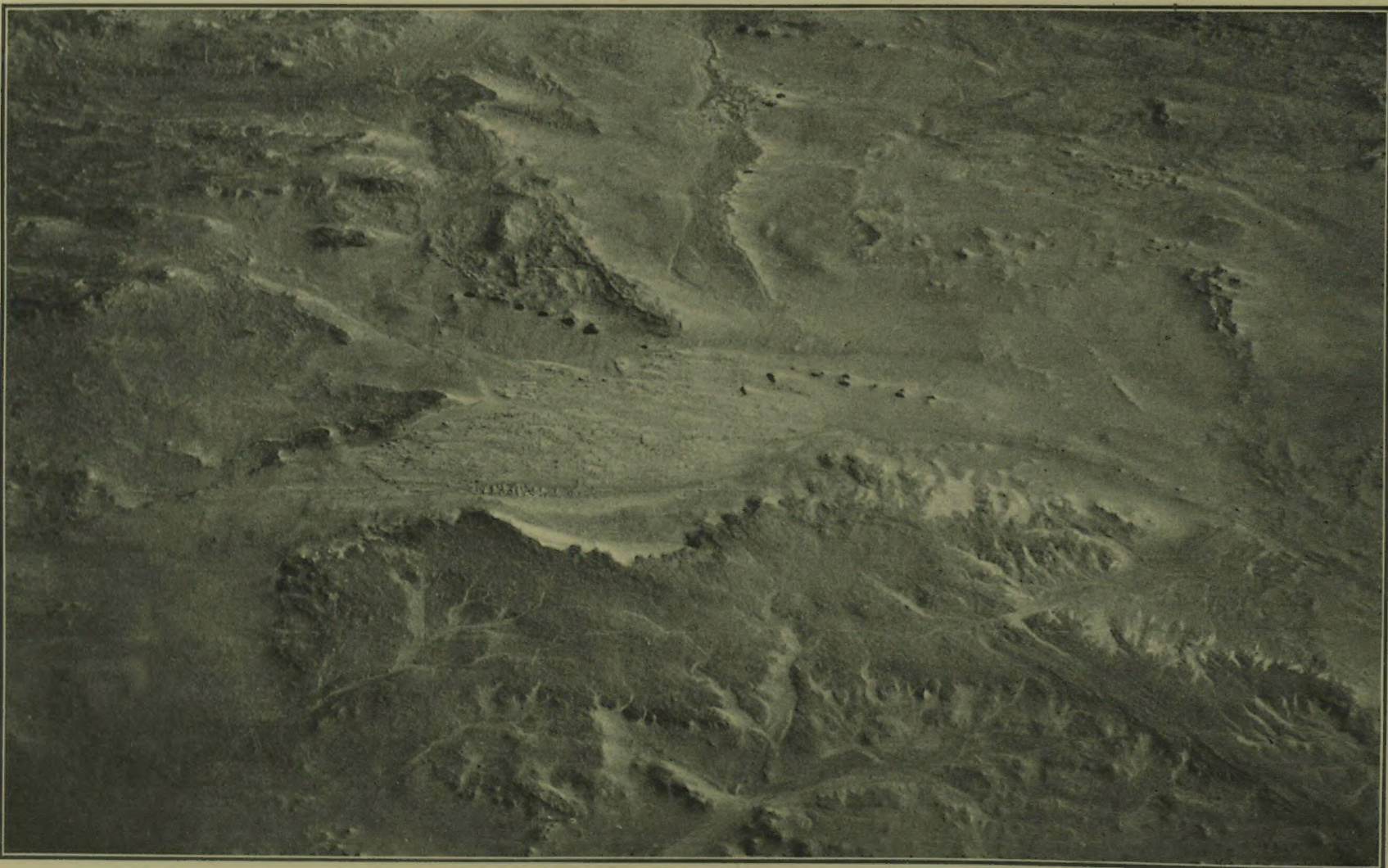


FIG. 2. BURIED STRUCTURES REVEALED BY AERIAL PHOTOGRAPHY: AN AIR VIEW, TAKEN FROM A HEIGHT OF 3700 FT., THAT DISCLOSED THE COURSES OF ANCIENT AQUEDUCTS THAT BROUGHT WATER FOR ROMAN OUTPOST STATIONS IN NORTHERN KHARGA, IN A REGION THAT HAS NOW (AS SEEN IN THE PHOTOGRAPH) REVERTED TO DESERT.

In Miss Caton-Thompson's article published on page 726, describing the discoveries of the Royal Anthropological Institute's Expedition to Kharga Oasis, under her leadership, tribute is paid to the splendid assistance given by Lady Bailey, the famous airwoman, who flew from England to the expedition's desert camp and devoted a fortnight to making an aerial survey of the region being explored. As Miss Caton-Thompson points out, many remarkable observations were made from the air, revealing facts that could not otherwise have been detected. The results of this air reconnaissance demonstrated once more the unique importance of the aeroplane as an aid to archæology, and also showed that its use was

within the capabilities of private enterprise. Lady Bailey, it may be added, made her flights by permission of the Egyptian and British Governments. In a note on Fig. 1 above, Miss Caton-Thompson describes the Libyan Plateau as "one of the most desolate and waterless wastes in the world," and mentions that the travertine rocks are "fresh-water deposits of recent geological age." In her article she states that these travertines are older than the Middle Palæolithic period, and may perhaps antedate man's appearance in the oasis. Abundant evidence was found, however, that in late Stone Age times the inhabitants utilised the rocks, for traces of flint-mines were discovered stretching for many miles along the edge of the scarp.



# AIR PHOTOGRAPHS OF DESERTS THAT SWALLOWED AN ARMY OF 50,000.

AIR PHOTOGRAPHS BY THE HON. LADY BAILEY, TAKEN FOR THE ROYAL ANTHROPOLOGICAL INSTITUTE'S EXPEDITION TO KHARGA OASIS. (SEE ARTICLE ON PAGE 726.)



FIG. 3. THE ONLY PERSIAN MONUMENT IN EGYPT AS SEEN FROM THE AIR: THE TEMPLE OF HIBIS (IN CENTRE), BUILT BY DARIUS I., ON THE OUTSKIRTS OF KHARGA VILLAGE—AN AERIAL PHOTOGRAPH (FROM 3000 FT.) REVEALING TRACES OF ANCIENT AGRICULTURE BENEATH THE SAND, WHOSE INVADING BARKHANS (CRESCENTIC SAND-DUNES), SWEEPING FROM THE NORTH, ARE VISIBLE IN THE TOP-RIGHT CORNER.



FIG. 4. A LEGENDARY PLACE OF BURIED TREASURE IN THE HEART OF THE LIBYAN DESERT, SHOWN IN A WONDERFUL AIR PHOTOGRAPH TAKEN AT 5000 FT.: "TREASURE HILL"—AN ISOLATED EMINENCE AMID A TRACKLESS WASTE, NORTH OF DAKHLA OASIS, TYPICAL OF COUNTRY SURROUNDING THE SCENE OF THE KHARGA EXPEDITION.

These remarkable air photographs, like those given on page 724, were taken by Lady Bailey for the expedition to Kharga Oasis, under Miss Caton-Thompson, as described in the latter's article on page 726. They illustrate similarly the immense value of aerial photography in archaeological research, revealing, as it does, many things not visible on the ground. It also provides panoramic views of landscape of a scope and spaciousness otherwise unobtainable. The building shown in the centre of the upper photograph (Fig. 3) is of unique interest as the only existing Persian monument in Egypt—a temple built by Darius I. The Persian occupation of Egypt is associated with a great and mysterious

tragedy, mentioned in Miss Caton-Thompson's article. "From Kharga, as some suppose," she writes, "Cambyes despatched his ill-fated army of 50,000 men on a punitive expedition westwards to Siwa; after which nothing was ever seen or heard of them again: the Libyan Desert does not pardon mistakes." It is not until the comparatively late period of the Persian—27th—Dynasty (525-338 B.C.) in Egypt that history in Kharga Oasis may be said to begin. Before the classical age, in fact, there is virtually no record of events in the Egyptian oases. The blank may be filled, Miss Caton-Thompson suggests, by tracing the antiquity of water-tapping operations in the oases, at present quite unknown.



## FILLING-IN A BLANK IN EGYPT'S "PRE-HISTORY":

PIONEER DISCOVERIES IN KHARGA OASIS: STONE AGE FLINT-MINES, AND OTHER PREHISTORIC RELICS.

By Miss G. CATON-THOMPSON, Leader of the Royal Anthropological Institute's Expedition to Kharga Oasls. (See Illustrations on the two preceding pages.)

SET in one of the world's most arid regions, in desolation compared with which most of the Sahara is fertile; in the midst of a waterless waste which six times the area of the British Isles would

But to succeeding Græco-Roman times (B.C. 332-A.D. 640) belong the most noticeable of Kharga's historic antiquities. These include some dozen buildings of sun-dried brick, temples, and outpost strongholds.

advance of prehistoric studies in the Nile Valley will be best served by investigation of the archaeologically neglected regions on both sides of it, led me, some years ago, to make a start in the Faiyum Desert, where a primitive Neolithic culture was revealed, showing certain ancestral elements later developed in the Nile Valley, and also providing prehistoric Egyptology with the earliest-known instance of organised and methodical agriculture. That this culture did not arise or develop further in the Faiyum was clear, and its origins needed to be sought elsewhere. A few days' exploration in Kharga Oasis in 1928, whilst on my journey to Zimbabwe, convinced me of its archaeological importance in this connection, and the concession was applied for and granted, together with one for Baharia Oasis. Our first season has necessarily been spent largely in reconnaissance: topography and recent geology, more especially in relation to the water-supply, must needs be understood before archaeology can begin to have play in those vast sand-swept regions.

With a small caravan of nine camels and attendant Bedouins, my colleague, Miss E. W. Gardner, and I crossed the Libyan Desert plateau from Abydos, in Upper Egypt, and reached the great scarp of Kharga Oasis on the sixth day. From the aerial view (Fig. 1), an impression will be gained both of the aspect of the high desert and of the edge of the 1000-ft. scarp. Yet, amidst this awful desolation, few miles of our daily march were covered without discovering abundant traces of the presence of prehistoric man. Whatever climatic deductions one may feel inclined to draw from



FIG. 5. THE SOURCE OF THE EXPEDITION'S WATER-SUPPLY FOR SEVERAL WEEKS: A TYPICAL SPRING (ONE OF A NUMBER EACH FORMING A SEPARATE LITTLE OASIS) THREATENED WITH ANNIHILATION BY AN ONCOMING SAND-DUNE; AND (IN THE DISTANCE) CRATERS OF "FOSSIL" SPRINGS THAT YIELDED DEPOSITS OF PALÆOLITHIC IMPLEMENTS.

"On the sky-line are seen the craters of 'fossil' springs now standing far above the present desert level. These have been established by the Expedition as of Pleistocene age, and their deposits yield great numbers of Palæolithic implements."

not fill; in the Libyan Desert, lie the Western Oases of Egypt. Of all those familiar with the names of Baharia, Farafra, Dakhla, Kharga, few have visited them, or could conjure up more than a vague vision of fertile spots set in surrounding sand. It is unfortunate, therefore, that the term "oasis" in the singular, usually affixed to the names of the great depressions in the Libyan Desert and sanctioned by usage, is in reality a misnomer: for the most part there is, superficially at least, little to choose, except in altitude, between the depression and the desert plateau in which it lies, save that, of the two, the "oasis," owing to accumulated sand, is, if possible, the more desert.

The Kharga depression, whence we are recently returned from archaeological and geological reconnaissance, preparatory to intensive study in both respects, contains within its boundaries many scattered fertile spots, each one an oasis, supporting in all a population of over 8000 souls; yet of its area of about 1100 square miles, less than one per cent. now supports life. This population, this fertility, is concentrated around the localised areas of water-supply, which, whether in the form of natural springs or artificial wells, is drawn from the same mysterious source—the great subterranean water-table of the Libyan Desert.

This water, derived, it is believed, from the rains of the Equatorial rain-belt, or from seepage from the swamp regions of the Sudan, at all events is carried northwards along the gentle dip of a thick bed of porous sandstone of Cretaceous age, inescapably sandwiched between impermeable beds above and below. In the depressions of the Libyan Desert, whose undulating concave floors lie as much as 1000 feet below the plateau-desert level, these water-bearing beds outcrop in places, either to the surface in natural springs or sufficiently near to be reached by artificial bore-holes. Each of these forms the centre of its own little oasis, and our photograph (Fig. 5) shows a typical one, whose spring supplied the water for our camp of about 30 workmen and 7 camels for several weeks during the main excavations of the season's work.

The antiquity of water-tapping operations in the oases is quite unknown, and whoever unravels the story will have laid bare the essence of their history, as yet virtually a blank before the Classical Period. Indeed, history in Kharga Oasis only begins to take shape as late as the Persian—XXVIIth—Dynasty (B.C. 525-338). From Kharga, as some suppose, Cambyses despatched his ill-fated army of 50,000 men on a punitive expedition westwards to Siwa; after which nothing was ever seen or heard of them again: the Libyan Desert does not pardon mistakes. Less illusive evidence of Persian exploits is provided by a temple, situated on the outskirts of the present village of Kharga, built by Darius I. This building, seen in the centre of the expedition's air photograph (Fig. 3, page 725) has the unique distinction of being the only existing Persian monument in Egypt.

One such, situated in a remote corner of the depression, possibly in order to control the caravans passing on their six or seven days' journey between the Nile Valley and Dakhla Oasis, is seen in Fig. 6. Although

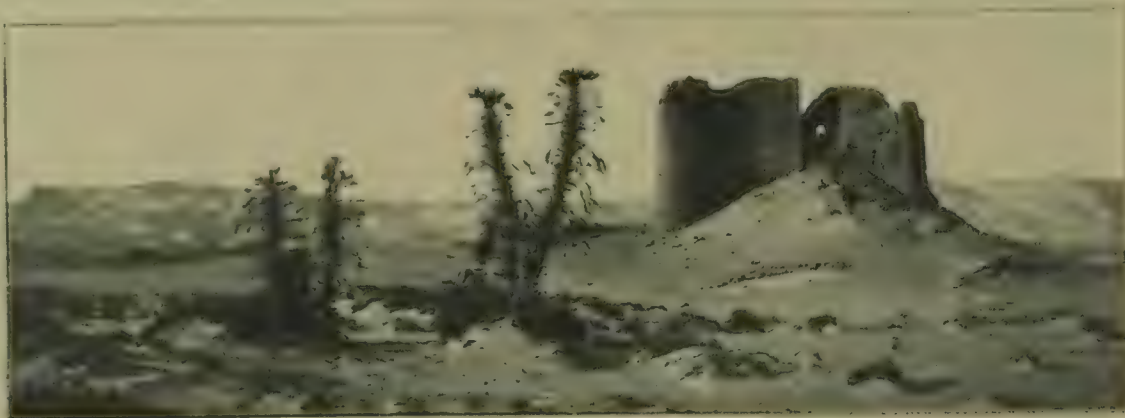


FIG. 6. A ROMAN OUTPOST IN A REMOTE CORNER OF THE DESERT OF KHARGA OASIS: QASR LEBAKHA, WHERE WATER CAN BE OBTAINED BY DIGGING.

traces of ancient cultivation in the vicinity can be still recognised, and the courses of subterranean aqueducts are visible from the air owing to the lines of up-throw from their sand-blocked shafts (Fig. 2), water can now be got only by digging in the sand, as is shown by

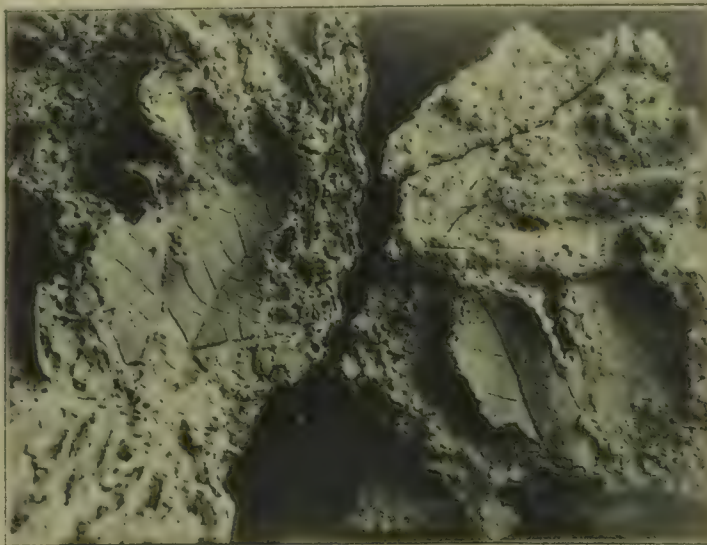


FIG. 7. RELICS OF VEGETATION IN ROCKS OLDER THAN THE MIDDLE PALÆOLITHIC PERIOD: FOSSIL LEAVES, FROM THE TRAVERTINE ROCKS (FIG. 1, PAGE 724), WHOSE PRESENCE IN ONE OF THE WORLD'S MOST WATERLESS REGIONS RAISES INTERESTING QUESTIONS OF CLIMATIC CHANGE.—[Photographs supplied by Miss G. Caton-Thompson.]

sickly scrub and doum palms which still maintain a struggling existence against the oncoming sand.

Interesting and little known as they are, it was not, however, the historic antiquities that drew the Royal Anthropological Institute's Expedition to Kharga Oasis last winter. Conviction that the

this fact, the Kharga scarp itself provides a wealth of more direct information: for the dark rock-masses in Fig. 1 are travertines—water-laid deposits—yielding a wealth of perfectly-preserved fossil stems and leaves of reeds and trees of different species (Fig. 7). These travertines, older certainly than Middle Palæolithic times, may antedate man's appearance—we do not yet know. But in late Stone Age times, at all events, this same scarp presented no difficulties to wholesale exploitation: many miles of flint-mine workings stretch along its edge, so thickly strewn with flint debris that a dark carpet overlies the paler limestone desert. The destination of the huge quantity of mined material promises an interesting study.

Preliminary excavations, and inquiry into the history of the springs in the depression, have revealed that man's need of them dates back to Middle Palæolithic times; for, deeply buried in the deposits of what we named a "fossil" spring (Fig. 5; skyline)—one sealed up by its own deposition in remote antiquity, and recognisable for what it was only through geological dissection—we unearthed a "floor" of fine Mousterian implements, notable as belonging to a specialised variety hitherto associated with Algeria and Tunisia.

The season has been marked by the splendid assistance given by Lady Bailey, who flew out from England and devoted a fortnight at the end of the season to piloting us over our concession and the surrounding desert (e.g., Fig. 4). Many remarkable things were observed

of which we should otherwise have been in ignorance: the full fruits of this aerial reconnaissance will be reaped next season, when we return to investigate these spots with lowlier transport. Meanwhile the interest and value of the aerial photographs of these remote places in Kharga Oasis will need no emphasis.



# UNIQUE PHOTOGRAPHS OF A NAVAL COLLISION JUST AFTER THE IMPACT.



ABOUT HALF A MINUTE AFTER THE BRITISH AIRCRAFT-CARRIER, H.M.S. "GLORIOUS," HAD CRASHED INTO THE PORT BOW OF THE FRENCH LINER "FLORIDA" DURING A FOG OFF MALAGA, ON APRIL 1: A REMARKABLE PHOTOGRAPH SHOWING PART OF THE FLYING-DECK OF THE AIRCRAFT-CARRIER (IN THE FOREGROUND) AND THE FIRST PASSENGERS ARRIVING ON IT FROM THE LINER'S SUPERSTRUCTURE (ON THE RIGHT).



A PHOTOGRAPH TAKEN WITHIN FOUR MINUTES AFTER THE COLLISION, WHEN THE TWO SHIPS WERE LOCKED TOGETHER: THE SCENE ON THE DECK OF H.M.S. "GLORIOUS" CROWDED WITH PASSENGERS FROM THE "FLORIDA" (ON RIGHT), SOME OF THEM WEARING LIFE-BELTS, AND (IN CENTRE BACKGROUND) MORE PASSENGERS PASSING FROM THE LINER TO THE WAR-SHIP.

Although we have already illustrated (in our issue of April 11) the collision between the British aircraft-carrier "Glorious" and the French liner "Florida," which occurred on April 1 during a dense fog in the Mediterranean off Malaga and Gibraltar, a return to the subject is, we think, fully justified by the dramatic character of the above photographs, which have since come to hand, and by the fact that they are probably unique among illustrations of disasters at sea, as having been obtained almost simultaneously with the event. The upper photograph was taken about half a minute after the impact, when the bows of the "Glorious" crashed into the port side of the "Florida." It shows some of the first group of passengers from the liner on the aircraft-

carrier's flying-deck. The lower photograph was taken about three minutes later, when the deck was already crowded with refugee passengers and a number of others were following. If the "Glorious" had struck the "Florida" a little more amidships, it is said, the liner must inevitably have been sunk. As it was, the two ships remained locked together, and planks were rapidly fixed from ship to ship for the passengers to be transferred. The "Florida" was homeward bound from Buenos Aires to Marseilles with about 650 passengers and crew. Many people were killed in the third-class passenger quarters. The total was given later as 23. Aboard the "Glorious," one man sleeping in a bunk in the bows was killed and another had his legs broken.



# BOOKS OF THE DAY.

**R**EVOLUTION is a curious word, for its political meaning as a noun is not shared by its corresponding verb. In the mechanical sense, a revolution is the process of revolving, but one cannot say that Russia "revolved" in 1917 or Spain in 1931; nor is it usual to identify a revolutionist with a revolver, although the two not infrequently go together. In my school-days I only heard of one Revolution, and that was the French. There may have been others nearer home, but they were generally called something else. During the last twenty years or so, however, revolutions have become commonplaces of the morning paper. The nations of the earth—from China to Peru—seem to "revolve" (or is it "revolute"?) almost as frequently as the earth revolves on its axis. Spain, which has provided a new example (I hesitate to say the latest), has had some little previous experience, though hardly enough, perhaps, to justify the phrase "an old Spanish custom." It remains to be seen whether history will describe the recent occurrences as the Spanish Revolution. Anyhow, it seems to have been one of the politest revolutions on record. Polite—another inconsistent epithet, not invariably applicable to its substantive, "politics"!

To the general reader, perhaps, the most interesting elements of a revolution are the personalities concerned in it. The enterprising publisher seldom fails to tread hard on the heels of events, but I fancy the Spanish affair took him somewhat by surprise, as no account of the crisis has yet reached me in volume form. Failing that, I fall back on some interesting personal allusions to King Alfonso in a book that teems with intimate glimpses of royalty and aristocracy of various nationalities, as also of less exalted folk—namely, "FROM MY PRIVATE DIARY." By Daisy, Princess of Pless. Edited with an Introduction and Notes by Major Desmond Chapman-Huston. With thirty-one Illustrations (Murray; 21s.). I notice, by the way, that the editor of the book dates his Introduction from Madrid, last February, and his name (with a slight variation in spelling) figured among the *entourage* of the Queen of Spain on the day of her dramatic departure from the city after the proclamation of a Republic.

The editorial introduction is valuable because he makes comments on the author and the character of her book which she would hardly make herself. Since the appearance of her previous volume of selections from her diaries, entitled "Daisy, Princess of Pless"—a book which was noticed here and, I remember, gave me great enjoyment—"scores of reviewers," we read, "and hundreds of letter-writers have begged the Princess to publish another book that would tell them 'something more about herself': the present volume is the result. . . . The nearest we can get in literature to the actual savour of living is a diary artlessly kept, frank, spontaneous, and, above all, unpremeditated."

Major Chapman-Huston recalls the Princess's pre-war efforts in 1911-12 to persuade the Kaiser to bring about some kind of European unity similar to that now planned by M. Briand; her later attempt early in 1914 to promote an Association of Peoples on lines similar to the League of Nations; and, again, her prophecy, after the Armistice, that Germany and England would eventually be friends "working together in a spirit of brotherhood in the common cause of civilisation and justice." As a member of the British nobility (a daughter of the late Colonel Cornwallis-West), and having (through marriage) observed Germany from the inside during the war (and, incidentally, suffered a good deal there owing to her nationality), the Princess is peculiarly well qualified to see both sides in Anglo-German relations and to exercise a conciliatory influence. Her chapter on the personality of the ex-Kaiser, while sympathetic, is at the same time candidly critical.

Perhaps the best example of her independent attitude towards German royalty occurs in her diary under date July 31, 1913. "At the races in Berlin," she writes, "I was in the Royal Box with the King and Queen of England. The Crown Princess had been much annoyed because her husband was away from us most of the time. When the Royal Visitors had gone I said to him: 'I think, Sir, you ought to have remained in the Pavilion all the afternoon and talked to the King and Queen of England!' 'Perhaps; but I was bored and wanted to be somewhere else playing golf.' 'But, Sir, it was a great mistake. One must keep to etiquette on formal occasions. You, especially, should set a good example, and not forget that one day you will be in the highest position of all. Then you will have to

be correct.' 'If I ever am, I will do away with all this bother and etiquette.' I was very angry, because I felt that he had slighted the British Sovereigns and the Crown Princess, so I retorted: 'The day you do away with all ceremony and etiquette you will lose your crown.' The dialogue continues in somewhat lighter vein.

I have inadvertently strayed away from the promised quotations concerning the King of Spain. The first of these occurs in the Princess's diary in a description of Cowes in 1909. "Twice," she says, "I went racing on the *Meleor*, the Emperor's boat, but she didn't do much, and once on the *Hispania*, the fifteen-metre boat of the King of Spain; he lent her to me for the week. . . . He is so young and plucky, in some ways such a child, and yet so clever and determined." The extracts from the diary end in June 1914, and the war years are omitted, as the Princess fully described her war-time experiences in her previous book already mentioned. In a final chapter she brings the story of her life down to 1924, since which date, she tells us, she has been "a private person, to whom nothing remarkable

As one may speak of a prince of poets, so the Princess of Pless might be called the princess of autobiographers. The great charm of her diary lies in its free-and-easy friendliness, humour, and vivacity, and, despite her high social position, an entire absence of formality or ostentation—the fine linen of aristocracy without the starch. "No one with Irish blood," she says in a tribute to her mother's freedom from class feeling, "can ever really be a snob." I could say much more about this delightful book, but there are others demanding attention.

One reminiscent work of cognate interest, as far as the setting goes, but written, naturally enough, in a more sombre vein, is "THE MEMOIRS OF THE CROWN PRINCESS CECILIE." Translated by Emile Burns. With thirty-six Illustrations (Gollancz; 15s.). The Princess of Pless makes frequent reference to her friendship with the Crown Princess Cecilie, and quotes her letters, but I cannot find that the Crown Princess reciprocates. Unfortunately, her book (like too many nowadays) lacks an index. Her simple and affecting life-story is touched here and there with religious sentiment. Regardless of documentary disclosures, she loyally describes the war as having been "forced on Germany." Owing to her family ties with Russia (three of her mother's brothers were murdered by the Bolsheviks), the Crown Princess has much that is interesting to tell about the late Tsar and Tsarina, whom she knew intimately.

At this point the book makes contact with another that shows the Imperial pair in a different light, namely, "NICHOLAS II." The Last of the Tsars. By Princess Catherine Radziwill. With eight Illustrations (Cassell; 12s. 6d.). This is a frank and forceful study of the Tsar and Tsarina in which the author's criticism at times reaches a merciless severity. Thus she condemns the Tsar for renouncing his son's right of succession, when he abdicated. "What can explain it?" she asks, "save an unreasoning fear of the Empress, who would never have consented to part from her son? It all comes round to the same point, that this woman wrecked the proud Romanov dynasty."

The Tsar himself is denounced still more strongly. Princess Radziwill expresses the conviction that the hatred directed against Rasputin in the best Russian society was only a blind to hide a campaign for the overthrow of the Emperor himself. Many people, she asserts, were "disgusted with the shallow, false, and unreliable character of Nicholas II., and the cold-blooded cruelty with which he was trying to repress every aspiration and movement towards reform." And, again: "The presence of Nicholas at Headquarters was the most devastating blow . . . (to) the prestige of Tsarism. . . . Up to that time people had pictured to themselves the mighty autocrat . . . as some extraordinary being, as far removed from them as God himself. These illusions were dispelled at one blow. The Army discovered that its leader was a small, inoffensive-looking, but most cruelly disposed man, who did not care whether his subjects lived or died; who looked impassively on as disasters crowded one after the other . . . and who, while his soldiers were dying by hundreds of thousands, occupied his time in pasting photographs in his albums and noticing changes in the weather." This scathing indictment will come to many readers as a surprise. It is certainly, so to speak, "a point of view."

Among books of kindred interest to some of the foregoing, I can recommend "GLIMPSES OF HIGH POLITICS." Through War and Peace, 1855-1929. The Autobiography of N. V. Tcharykow. Serf-owner, Ambassador, Exile. Foreword by Sir Bernard Pares (George Allen; 16s.); "THROUGH WAR TO REVOLUTION." Being the Experiences of a Newspaper Correspondent in War and Revolution, 1914-1920. By Arno Dosch-Fleuret. With thirteen Illustrations (Lane; 10s. 6d.); "MODERN GERMANY." As Seen by an Englishwoman. By Cicely Hamilton. Illustrated (Dent; 7s. 6d.); "THE UNEASY TRIANGLE." Four Years of the Occupation [in Cologne]. As seen by "Apex" (Murray; 7s. 6d.); "DEMOCRACY ON TRIAL." A Preface to an Industrial Policy. By Lord Eustace Percy, M.P. (Lane; 7s. 6d.); and "BRITAIN'S ECONOMIC ILLNESS." By Henry Somerville (Harding and More; 3s. 6d.). And so, once more, the reviewer's wheel has come full circle—has, in fact, effected a complete revolution.—C. E. B.



EDWARD GEORGE CLARKE. P.C., K.C.—AN ETCHING BY MALCOLM OSBORNE, R.A.

FAMOUS AT THE BAR AND IN POLITICS: THE LATE RT. HON. SIR EDWARD CLARKE, P.C., K.C.—AN ETCHING BY MALCOLM OSBORNE, R.A.

The veteran lawyer and politician, Sir Edward Clarke, died on April 26, in his ninety-first year. He began his working life when he was thirteen, by assisting his father in his small jeweller's shop in the City. At the same time he studied with a view to being called to the Bar, an ambition realised in 1864. In 1880, as a rising barrister, he won Southwark for the Conservatives. Later, having lost that seat, he was elected for Plymouth. The rest is history; but it may be recalled that Sir Edward won many laurels as an advocate, and will be remembered particularly, perhaps, for his defence of Sir W. Gordon-Cumming in the "Baccarat Case," of Tranby Croft; as well as for his defence of Mrs. Bartlett in what was called the Pimlico poisoning case. He was Solicitor-General, 1886-1892.

From the Dry-Point Etching by Malcolm Osborne, R.A. Reproduced by Courtesy of the Publishers, Messrs. H. C. Dickens, Great Pulteney Street, W.1.

has happened." It is in this chapter that another interesting allusion to the King of Spain occurs.

In 1920 the Princess had to go into a nursing home in Park Lane. "A few days later," she writes, ". . . a nurse said the Duke of something or other was downstairs and wished to see me. I replied that I did not wish to see anyone; more particularly a foreign Duke whom I did not know. The nurse explained that 'the Duke' spoke English, seemed certain of what he wanted, and apparently accustomed to getting it. . . . While we were arguing the door of my sitting-room was pushed open and in walked the King of Spain and Jimmy Alba. I suppose the King did not wish to cause trouble by announcing himself, and therefore used his incognito, which he very foolishly thought I would recognise—I, who never can remember anyone's name or title! One knows how crammed-up King Alfonso's days are when he pays one of his hurried visits to London, and it was dear and characteristic of him to come without fuss and see an old friend who was ill. The visit did me heaps of good, because the King is one of the most magnetic and inspiring persons I know."



## NATURE-STUDIES EXTRAORDINARY: A CROCODILE COMES TO BE FED.



AN AFRICAN CROCODILE THAT ANSWERS TO HIS NAME BY COMING IN FROM HIS ISLAND TO BE FED WITH FISH: "TEMBI" APPROACHING TO ACCEPT A MORSEL, PROFFERED ON THE END OF A LINE BY A NATIVE, ON THE SHORES OF LAKE VICTORIA.



HOW TEMBI "WELCOMES LITTLE FISHES IN, WITH GENTLY SMILING JAWS": AN INTERESTING "SNAPSHOT" OF A SO-CALLED SACRED CROCODILE OF LAKE VICTORIA, REPUTED TO BE OF IMMENSE AGE AND IN FORMER TIMES TO HAVE BEEN FED WITH HUMAN SACRIFICES.

The correspondent who sends these photographs writes: "'Tembi,' a so-called sacred crocodile, is reputed to be many hundreds of years old, and to have been at one time fed on human sacrifices. He lives on an island about 300 yards out in the lake, and comes in to be fed with fish, when called by the natives. He recognises his name." In a recent number we illustrated a West African sacred crocodile—not, as here, living in freedom, but kept in a pool and attended by a native priest. The cult of the crocodile dates from high antiquity, especially in ancient Egypt. "At Thebes," we read in the "Royal Natural History," "a crocodile was reared from youth in the temple, where it

was fed with sacred food, adorned with rings and bangles, and worshipped with divine honours; while after death its mummified body was carefully preserved . . . hundreds of embalmed crocodiles are still to be found. . . . On the north-western coast of Africa, a pair of tame crocodiles were kept in a pond by priests dressed in white garments, who fed their charges with snow-white fowls. . . . According to Arab accounts, one and the same crocodile has been known to haunt a single sandbank throughout a man's life, thus leading to the conclusion that these creatures enjoy a long term of existence, during the whole of which they continue, like other reptiles, to increase in size."





THE FEAST AT THE WATER-HOLE: A MALAYAN TIGER AND TIGRESS AT MEAL-TIME.

**NATURE-STUDIES EXTRAORDINARY: "STRIPES" CAGED IN MALAYA.**  
**FELIS TIGRIS: A MALE AND A FEMALE**  
**AND TRANSPORTED**

**TRAPPED IN THE JUNGLE NEAR SINGAPORE**  
**TO NEW YORK CITY.**



"STRIPES" AND THE TRAP: MATE WERE LURED

A TIGER AND THE CAGE INTO WHICH IT AND ITS BY BAIT IN THE SHAPE OF DUCKS.



AT PLAY: THE MALAYAN TIGER AND TIGRESS IN KITTENISH MOOD IN JUNGLE SURROUNDINGS.



A WELCOME DRINK: ONE OF THE TIGERS SLAKING ITS THIRST AND SHOWING NO CONCERN AT THE PROXIMITY OF THE CAGE-TRAP.

*Felis tigris* is an old friend of readers of "The Illustrated London News." If, perchance, they have never seen it in captivity in the London "Zoo" or in some other "Gardens," it—and the chance is far greater—they are unfamiliar with it in its native haunts, they have long known it, as captured by the photographer, through the agency of almost innumerable pictures published in this paper—pictures showing it self-portrayed in its jungle dwelling-places, thanks to camera, flashlight, and trip-wire; caught by the snapshotter screened by a "hide" or working in the open, from natural concealment, from machan, or from elephant-back; and also as living trophy of the hunter, a royal exile exhibited in a cage or in a safety-trench-bounded enclosure. An old friend—



ON THE PROWL: ONE OF AND TRANSPORTED

THE PAIR OF TIGERS TRAPPED IN THE JUNGLE NEAR SINGAPORE TO THE CENTRAL PARK MENAGERIE, NEW YORK CITY.



AS PLAYFUL AS KITTENS—THOUGH LESS INNOCENT AND NINE YEARS OLD! THE MALAYAN TIGERS IN FROLICsome MOOD.

but one always of interest. Hence these additions to our records. For the rest, it must be chronicled that the tiger and tigress here featured, as the cinematograph experts would have it, were born in the jungle near Singapore, where they were lured into the trap seen in two of the illustrations by means of a bait in the shape of ducks, in order that they might be transported alive to the Central Park Menagerie in New York City. When thus taken, they were about nine years of age.





## THE WORLD OF SCIENCE.



### THE WEDDING GARMENTS OF THE COMMON CORMORANT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

HOW is it that, at this time of the year, when so many birds have put on "purple and fine linen" to celebrate their nuptials, some, like the wren and the hedge-sparrow, give no sign, in their personal appearance, of the surging tide of life within them? Where these changes do occur, and often to a very conspicuous degree, we make no further comment than that they have been made according to our expectations, based on past experience; and that ends the matter. This lack of curiosity is unfortunate, for behind these changes lie two most fascinating problems. Why is it that the wren and the hedge-sparrow make no seasonal change? What is it that determines the pigmentation and its distribution in those that do change? The knot and the curlew-sandpiper, on the one hand, and the gold plover and the dunlin on the other, are not very distantly related species. Yet in the two first-named the upper parts are beautifully spangled and the under parts of a rich chestnut and red; while in the last two the upper parts are of a richly variegated pattern and the under parts are black.

More puzzling still are those cases where, either as a seasonal change or as a permanent livery, vivid colours in strongly-contrasted patches are developed. These pigments can only be introduced into the feather during its early developmental stages, as they arise from the feather follicles, and they are introduced and deposited by the blood-stream. Some are melanin, or "blood-pigments," and some are known as "lipochrome," or "fat-pigments." But what subtle agencies determine where and when in any given feather lipochrome or melanin pigment shall be deposited? One can find a possible and partial explanation if one assumes that the cells forming the growing tissue of the feather are the selective agents. Some have—shall we say?—a "diathesis," an inherent affinity, for lipochrome, and some for melanin pigments; and, as both are mingled in the blood-stream, each type of cell will absorb its own pigment.

Let it be assumed for the moment that this interpretation is correct: we still have a great deal to explain. For the band of colour, or the streaks or spots of colour which we see in the living bird, is not a band of continuous tissue. On the contrary, it is made up of a series of closely-set rods; and these are bound one to another by a marvelously delicate and complicated series of hooklets. The band of colour, the streaks, or the spot, as the case may be, is formed only because each of these rods and the attached hooklets contains its share of the pigment. The pattern is at once destroyed if these rods are pulled apart. One can get a grip of this mode of forming a pattern by painting a band, say, of red and another of yellow across the fingers when they

are closely pressed together. Spread out the fingers, and the band is broken up. These fermentations of the sex-hunger, by the secretions of what we call the "hormones," manifest themselves by external splendours of yet another kind. The ruff, once the chief ornament of our fens, among other striking changes produces a great Elizabethan ruff and great ear-tufts; and it moults the feathers of the face to replace them by brightly-coloured papillae of naked skin, to be absorbed and replaced by feathers at the autumn moult.

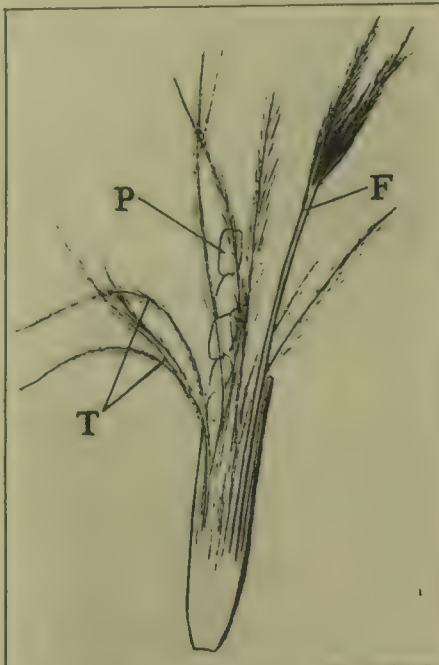
No less remarkable is the case of the puffin, which, in its full nuptial splendour, develops a curious little pale-blue, horny, triangular plate above the upper eyelid and a boomerang-shaped plate of the same texture and coloration on the lower lid; while the beak adds to its already conspicuous size by a large, triangular, blue plate of horn, bounded behind by a raised, whitish, and indented fillet and a smaller plate immediately below, covering the base of the lower jaw. Finally, at the angle of the gape, there appears a large fleshy rosette of a bright yellow colour. These adornments are all shed at the autumn moult, when the beak acquires a curiously constricted appearance at its base.

In this connection it is worth noting that the razor-bill, in like manner, develops a triangular plate bounded by a raised fillet at the base of the upper jaw and a similar plate at the base of the lower jaw, and these also are shed at the autumn moult. But these plates differ conspicuously from those of the puffin, in that they are *not* brightly coloured. The raised fillet certainly gives the beak a more "finished" appearance—to our eyes—but it is very doubtful whether it in any way enhances the male in the eyes of his prospective mate, which the blue patch of the puffin is supposed to do.

This brings us now to the very singular nuptial adornments of our common cormorant (Fig. 2), the most conspicuous of which are certain peculiar feathers in the neck and the large white patch on the thigh. There are some who believe that these white areas are formed by "filo-plumes." An ornithological friend of mine, indeed, insists that they are. But the patch on the thigh is, without question, formed

narrow vane, which no filo-plume ever has. Before I go further, I should explain the nature of filo-plumes. These are the long, hair-like threads, with a little vane at the tip, which cover the body of a newly-plucked fowl like a scanty armature of bristles, and have to be singed off when the bird is being prepared for table. When more closely examined, they will be found to be clustered around the bases of the contour feathers, four or five round every feather. But they are never long enough in the living bird to appear at the surface. Many years ago I made a very careful examination of these filo-plumes in the owls, and the figures I then published of one of them (Fig. 1) were, I believe, the first of their kind.

I found that these feathers, as will be seen in the adjoining photograph, in their early stages of development, conformed structurally to typical contour feathers, inasmuch as they presented a hollow tube—the calamus or quill—enclosing a column of "pith cells," now emptied of their contents, and a number of rami, all very slender save one. Normally,



1. A TYPICAL FILO-PLUME IN AN EARLY STAGE OF DEVELOPMENT: ONE OF "THE LONG, HAIR-LIKE THREADS, WITH A LITTLE VANE AT THE TIP, WHICH COVER THE BODY OF A NEWLY-PLUCKED FOWL LIKE A SCANTY ARMATURE OF BRISTLES."

The calamus, or quill, is seen partly filled by the now exhausted and empty pith-cells (P). There are a number of transient rami or barbs (T), which ultimately slough off, leaving only long, hair-like rods, terminated in a bifid tip bearing rami (F).



2. THE SINGULAR NUPTIAL ADORNMENTS OF THE COMMON CORMORANT (*PHALACROCORAX CARBO*): A BIRD IN ITS MATING DRESS WITH LONG, NARROW, WHITE PLUMES ON THE NECK AND A PATCH OF WHITE FEATHERS OVER THE THIGH.



3. GIVING A CLOSE VIEW OF THE LONG, NARROW, WHITE NECK-PLUMES: THE HEAD AND NECK OF A COMMON CORMORANT AT MATING TIME.

The long, narrow, white neck-plumes have been commonly described as filo-plumes, but a careful examination of their structure suggests that they may be only normal contour-feathers specially modified.

of feathers with broad and well-developed vanes. But the neck plumes, which give the region a curiously hoary appearance, puzzle me, and for the moment I cannot interpret them to my satisfaction. Even in the photograph (Fig. 3) it is fairly plain that these white plumes have, for the most part, at least a

these rami should have attached themselves, as the feathers left the follicle, to this main shaft. Instead, they remained detached, and presently the greater part of the tubular quill-base and these detached rami are shed, leaving only the very slender, hair-like filo-plume. I have not yet had time to study these reputed filo-plumes of the neck of the cormorant with sufficient thoroughness to determine their true nature. Some specimens I found certainly might be regarded, at least tentatively, as filo-plumes. Between these, however, and indubitable feathers I found every gradation. For the most part they extended far beyond the ends of the ordinary neck feathers, as this photograph shows. The vane was, in these, continuous, but very narrow, expanding towards the tip.

It is possible that we have here a stage in the evolution of filo-plumes, or some variant on the filo-plume, hitherto unrecognised. Before I can at all satisfy myself as to the precise nature of these ornamental plumes, I must examine a newly-killed specimen, for in a dried skin it is well-nigh impossible to determine their relationship to the rest of the feathering of the neck, or to decide whether they are seated round the rim of the follicles of the contour feathers. If they are not, then they are not filo-plumes. My suspicions having been aroused, there are a number of birds which now call for examination, wherein plumes, which are apparently filo-plumes, are conspicuous because of their extension beyond the rest of the plumage. A more careful investigation may show that these are not really filo-plumes at all, for it is not enough to call any feather a filo-plume which has a long, vaneless shaft with a tuft at its tip.



# £803,366,000! THE CHANCELLOR OF THE EXCHEQUER'S "WAR" BUDGET.

DRAWN BY STEVEN SPURRIER, R.O.I., OUR SPECIAL ARTIST IN THE HOUSE OF COMMONS.



## THE INTRODUCTION OF THE BUDGET—AN UNUSUALLY PERSONAL OCCASION: MR. SNOWDEN MAKING HIS 68-MINUTES' SPEECH.

The Chancellor of the Exchequer introduced his third Budget—his second of the present Government—on April 27. The occasion was an unusually personal one. Mr. Snowden has been seriously ill and is but convalescent; in fact, his doctors were in the House of Commons while he spoke. For the same reason, a departure was made from precedent, and, instead of the Chancellor opening the Budget speech with a review of the income and expenditure and the debt operations of the previous year, he lightened his task by substituting for the usual oral report a printed statement which was distributed to the Members. Despite his effort in thus carrying out what is always an arduous undertaking,

Mr. Snowden seemed to feel no ill effects, and there can be no doubt that he was encouraged by the very sympathetic attitude of the House as a whole. The speech lasted for only sixty-eight minutes, and therefore was one of the shortest of its kind on record. The Budget has been called a makeshift. In a manner, Mr. Snowden acknowledged this by saying: "I regard this Budget like a War Budget, as one dealing with a temporary emergency and justifying temporary measures." Behind the Chancellor in our drawing are seen (from left to right) Mr. F. W. Pethick-Lawrence, Financial Secretary to the Treasury; Mr. H. S. Morrison, Mr. J. H. Thomas, and Mr. Ramsay MacDonald.



# GEMS FROM THE "18TH-CENTURY PORTRAITS OF CHILDREN" EXHIBITION.

FROM THE PICTURES IN THE LOAN EXHIBITION AT MESSRS. KNOEDLER'S GALLERIES, 15, OLD BOND STREET. REPRODUCED BY COURTESY OF THE OWNERS.



"LADY GERTRUDE FITZPATRICK AS 'COLLINA.'"  
BY SIR JOSHUA REYNOLDS, P.R.A.  
(Painted in 1779. Lent by Lord Glenconner.)



"THE HON. JOHN PROBY AND HIS SISTER, THE HON. ELIZABETH PROBY."  
BY SIR JOSHUA REYNOLDS, P.R.A.  
(Painted in 1765. Lent by Col. Douglas James Proby.)



"COL. WILLIAM SWINTON, WHEN A MIDSHIPMAN."  
BY SIR HENRY RAE BURN, R.A.  
(Painted Shortly Before 1800. Lent by Major-Gen. Sir E. D. Swinton.)



"THE HON. EDWARD MONTAGU."  
BY WILLIAM HOGARTH.  
(Painted About 1749-50. Lent by the Earl of Sandwich.)

As we note opposite, there is an exceedingly interesting Loan Exhibition of English Eighteenth-Century Portraits of Children at Messrs. Knoedler's Galleries, 15, Old Bond Street, in aid of the Cheyne Hospital for Children. In addition to the charming works illustrated here and on the facing page, it includes the world-famous "Master Lambton" ("The Red Boy"), by Lawrence—which, it will be remembered, "The Illustrated London News" has published as a Colour Plate—

and ten other great paintings by Hoppner, Gainsborough, Lawrence, Raeburn, Romney, and Reynolds. The following notes may be added in connection with two of the pictures seen above. Lady Gertrude Fitzpatrick was a favourite sitter with Reynolds, who was an intimate friend of her father. The artist's fee for this portrait was £52 10s. 1 Reynolds's "John Proby and his Sister" was inspired by Rubens' group of his two sons, now in the Liechtenstein Collection, Vienna.



## A Gem from the "Children by Old Masters" Show at Knoedler's.

FROM THE PAINTING BY JOHN HOPPNER, R.A. LENT TO THE EXHIBITION AT MESSRS. KNOEDLER'S BY MRS. BRUCE INGRAM. REPRODUCED BY COURTESY OF THE OWNER.



"MASTER HOPPNER," BY JOHN HOPPNER, R.A. (1758-1810): A PORTRAIT OF THE ARTIST'S SON, C. HAMPTON HOPPNER, PAINTED ABOUT 1793.

We reproduce here one of the most charming pictures in the Loan Exhibition of English Eighteenth-Century Portraits of Children, which it was arranged to open on April 24, at the galleries of Messrs. Knoedler and Co., 15, Old Bond Street. The exhibition will continue until May 23. This beautiful example of the art of John Hoppner—noted for his success in the portrayal of children—represents his son, C. Hampton Hoppner, born in 1784, who was educated at Eton, and in 1804 entered the service of the East India Company. The boy was about nine years old when this portrait was painted. Hoppner, it may be

recalled, painted three of his sons, at an earlier age, in the famous group of "Children Bathing," now in Mr. Widener's collection in Philadelphia. As is well known, Hoppner was one of the leading portrait-painters of his day. In 1782 he married a daughter of Mrs. Patience Wright, an American lady who modelled portraits in wax. Between 1780 and 1809 he sent 168 pictures to the Royal Academy, and was elected R.A. in 1795. "Sir Joshua Reynolds," says the "Dictionary of National Biography," "was now dead, and Romney declining. Hoppner's only rival was Sir Thomas Lawrence."



# Sunrise Over Windsor Castle: An Effect Sought for Thirty Years.

AFTER A PHOTOGRAPH BY MR. SAMUEL LOGAN, OF SLOUGH.



RELATIVE POSITIONS OF RISING SUN AND CASTLE OCCURRING FOR ONLY ABOUT A FORTNIGHT EVERY YEAR: A BEAUTIFUL PHOTOGRAPH SECURED AT LAST WITH THE REQUISITE EFFECT, AND MUCH ADMIRER BY THE QUEEN.

THIS beautiful photograph of sunrise over Windsor Castle, taken from the opposite side of the river, represents the successful culmination of many previous attempts, extending over thirty years, on the part of the photographer, Mr. Samuel Logan, of High Street, Slough. It is only for about two weeks in every year—in late summer or early autumn—that the position of the rising sun behind the Castle is such as to bring the great Round Tower so impressively into the centre of the picture, when seen from this particular point of view. Even during that fortnight, of course, atmospheric conditions may not always be favourable for the purposes of photography. Moreover, Mr. Logan was anxious to secure an ideal "composition" of the scene in the foreground. "Something was always wrong," he is reported to have said (in discussing the matter with a "Daily Mail" correspondent), "when I tried to take the photograph in past years. Either the ferry-punts on the Eton side of the river were not in the right place, or the water was too rough, or the swans were not where they should have been, or there would be a far greater number of them than I desired." Mr. Logan, who in his young days was an apprentice to a firm of photographers at Eton, is said to have made his first attempt to obtain this sunrise effect about thirty years ago, repeating it almost every year since, until he at last succeeded in getting all the phases and details of the scene, as in the above reproduction, to his complete satisfaction. The photograph was brought to the notice of the Queen, and she was so pleased with it that she expressed a wish to have a copy. Her Majesty accepted a special enlargement.



# THE PRINCE'S HOME FLIGHT: THE FINAL STAGE OF A HISTORIC TOUR.



THE EMPIRE'S "AMBASSADOR" BACK IN ENGLAND: (1) THE MOMENT AFTER THE LANDING ON SMITH'S LAWN (THE ROYAL GROUP ON THE LEFT). (2) THE PRINCE OF WALES (2ND FROM LEFT) GREETED BY THE DUKE OF YORK (3RD); AND (IN CENTRE) PRINCE GEORGE (BARE-HEADED IN LIGHT COAT).

The Prince of Wales and Prince George, on their homeward journey from South America, arrived on April 27 at Bordeaux, from Lisbon, in H.M.S. "Kent," and then flew in the Imperial Airways Argosy "City of Glasgow" from a neighbouring aerodrome to Le Bourget. On arrival, they motored to the Hôtel Meurice, in Paris, where they spent the night. Next morning they called on President Doumergue. They had intended to leave Le Bourget for England by air at 2.30 p.m. on the 28th, but altered their plans in order to lunch at Fontainebleau with Queen Victoria Eugénie of Spain, who specially wished to see them on their way through France. Their proposed visit to Madrid

had, of course, been cancelled owing to the Spanish Revolution. They then planned, on leaving Fontainebleau, to fly from Orly to Le Bourget and thence to Windsor; but owing to bad weather it was found impossible to arrive in England before dark, so their departure was postponed till the next morning. They motored back to Paris, and left Le Bourget in the "City of Glasgow" at 9.59 a.m., on April 29, to fly home to Smith's Lawn in Windsor Great Park—the Prince's private landing-ground. The landing conditions there had been tested and passed "A 1" for the landing of air-liners. They were escorted across the Channel by two flying-boats. They landed at Windsor at 1.9 p.m.



## EVENTS OF THE WEEK: PICTORIAL COMMENTS ON CURRENT NEWS.



THE FIGHTING IN MADEIRA: ONE OF FOUR BIG GUNS MOUNTED BY REBELS BEHIND FUNCHAL, TO COVER PLACES WHERE FORCES FROM LISBON MIGHT LAND.

Rebels began a few days ago between the rebels in Madeira and the punitive force sent thither from Portugal. A message of April 27 from Lisbon reported the receipt of news from Porto Santo, the base of operations against Madeira, that a detachment of Chasseurs had landed at Ponta da Formosa, a village with a wireless station at the east end of the island some twelve miles from Funchal. It was defended by 70 rebels, who did not know of the landing. They retired, but 17 were captured and the wireless station was destroyed. Artillery fired on ships in the landing, but was silenced by seaplanes. Lord Ullswater, who recently returned from Madeira, stated that rebel troops in steel helmets were in the streets. They had mounted four big guns on hills behind the town, and seemed to have plenty of machine-guns.



STEEL-HELMETED REBEL TROOPS FORMERLY UNDER THE DEPOSED GOVERNOR: THE 5TH CACADORES LEAVING FUNCHAL TO OCCUPY STRATEGIC POSITIONS ON THE NORTH COAST OF MADEIRA.



HOW THE CENSUS NET SWEEP IN VAGRANTS: A LONDON POLICEMAN TAKING PARTICULARS FROM A HOMELESS MAN ON THE EMBANKMENT.

It was important for census purposes that statistics should be obtained of the number of people who are homeless; statistics which have an obvious bearing on such questions as unemployment, health insurance, and workmen's compensation. Vagrants received the attention of the police for their enumeration.



THE CUP FINAL AT WEMBLEY: BIRMINGHAM'S DISALLOWED GOAL—GREGG (ON LEFT) HEADS THE BALL INTO THE NET PAST PEARSON, THE WEST BROMWICH GOALKEEPER, BUT IS GIVEN OFF-SIDE.

The Football Association Cup Final was played in the Stadium at Wembley, on April 25, between West Bromwich Albion and Birmingham, before about 90,000 people. Heavy rain failed to damp the crowd's enthusiasm and the standard of play was high. West Bromwich Albion won by two goals to one, and thus secured the Cup for the third time. The team this year was remarkable for the youthful appearance of the men. Both the West Bromwich goals were kicked by W. G. Richardson, their centre-forward. The Birmingham goal was obtained by Bradford, their centre-forward. Birmingham had a piece of bad luck soon after the start. A free kick from far out sent the ball well up near the West Bromwich goal, and Gregg, a

(Continued opposite.)



WEST BROMWICH ALBION'S SECOND GOAL: W. G. RICHARDSON (INSIDE THE NET) JUST AFTER HIS SUCCESSFUL SHOT; AND HIBBS, THE GOALKEEPER, ON THE GROUND.

year was remarkable for the youthful appearance of the men. Both the West Bromwich goals were kicked by W. G. Richardson, their centre-forward. The Birmingham goal was obtained by Bradford, their centre-forward. Birmingham had a piece of bad luck soon after the start. A free kick from far out sent the ball well up near the West Bromwich goal, and Gregg, a

(Continued below on left.)



A TRIUMPH OF YOUTH OVER VETERANS IN THE F.A. CUP FINAL: SOME OF THE WEST BROMWICH ALBION TEAM, INCLUDING THEIR CAPTAIN, GLIDDEN, CARRYING THE CUP RECEIVED FROM THE DUKE OF GLOUCESTER.

Birmingham forward, headed it into the net, but was given off-side by the referee and the goal was disallowed. The Duke of Gloucester was present and shook hands with the teams on the field before the start. Afterwards he handed the Cup to the West Bromwich captain, and medals to the players.



"CHRISTENING" A ROMAN GALLEY BUILT TO TAKE PART IN THE ALDERSHOT TATTOO: GENERAL EVANS (HOLDING A BOTTLE) PERFORMING THE CEREMONY.

We illustrate here one of the Roman galleys constructed for a scene representing the Roman invasion of Britain in this year's Aldershot Tattoo, at Rushmore Arena. It was officially "launched" on April 27, when the first rehearsals for the Tattoo were held. The authorities, realising that to vast numbers Saturday is the only day on which a visit to Aldershot could be made, have arranged that this year an extra performance shall be given on the Saturday before Ascot Week (June 13). Preparations for this summer's performance are already well advanced.





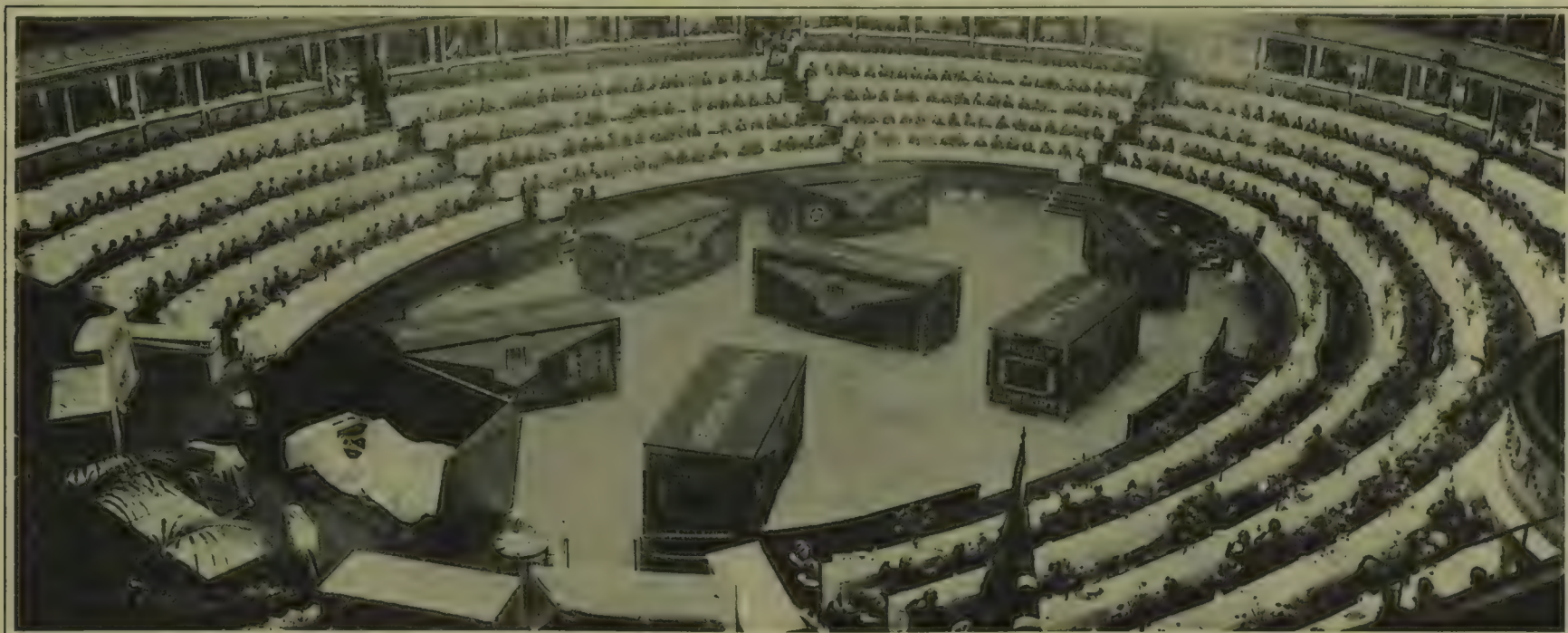
A CRAB TIMED THROUGH THE SUEZ CANAL—101 MILES IN 29 YEARS: THE MARKED CRUSTACEAN RECENTLY RECOVERED AT PORT SAID.

This crab (*Neptunus pelagicus*) was marked twenty-nine years ago in the Red Sea, and recently arrived at Port Said still bearing its identity disk. It thus took twenty-nine years to crawl through the Suez Canal (about 101 miles)—at an average speed of 22 inches an hour. The facts were published by Professor Gruevil, of the Paris "Zoo," who has been studying the movements of sea fish and crustaceans between the Indian Ocean and the Mediterranean, in collaboration with Cambridge scientists.

## AT HOME AND ABROAD: A MISCELLANY OF RECENT HAPPENINGS.



THE EARLIEST EXAMPLE OF THE DOMESTICATED HORSE IN THE NEAR EAST: A SKELETON OF 2000 B.C., AT TELL EL AJJUL, BEING WAXED FOR PRESERVATION. Sir Flinders Petrie's excavations at Tell el Ajjul, a city of Abraham's time in southern Palestine, have extended the history of the horse. In some tombs (Middle Bronze Age, 2000 B.C.) animals were buried with their masters. This skeleton is the earliest example of the domesticated horse in the Near East. It was thought the horse did not attain its present size till after the Egyptian 18th Dynasty, but this full-sized specimen is 500 years older.



A NEW BRITISH "WORLD MODEL CAR" INTRODUCED AT A LUNCHEON GIVEN IN THE ALBERT HALL: THE HILLMAN COMPANY'S 1800 GUESTS (INCLUDING MR. J. H. THOMAS, WHO READ A MESSAGE FROM THE PRINCE OF WALES), SEATED AT TABLE BEFORE THE "UNVEILING" OF THE SEVEN "WIZARDS" (IN THE ARENA).

The new Hillman car, called the "Wizard," designed and tested for service under any conditions throughout the world, was introduced to the motor trade, on April 27, at a luncheon given by the Hillman Company to some 1800 guests in the Albert Hall. The chairman, Lieut.-Col. J. A. Cole, presided, and the principal guest was Mr. J. H. Thomas, Secretary for the Dominions. Mr. Thomas read a message from the Prince of Wales. Alluding to the "Wizard" as a "new world model

car" for overseas markets, the Prince wrote: "Having just returned from South America, I am convinced that a great future lies before the British motor industry. British cars, which I have used on my recent tours abroad, have proved that this country can produce cars suited for overseas. . . . I wish the industry every possible success." The chairman read another encouraging message from the Prime Minister of New Zealand.



A REMARKABLE GERMAN "JACK THE RIPPER" TRIAL: PETER KÜRTEIN IN THE DOCK.

On April 22 Peter Kürten was sentenced to death on each of nine charges of murder; and, on seven charges of attempted murder, to 15 years' imprisonment. It was uncertain whether he would be executed. The death penalty has only been inflicted once in Germany since 1928.



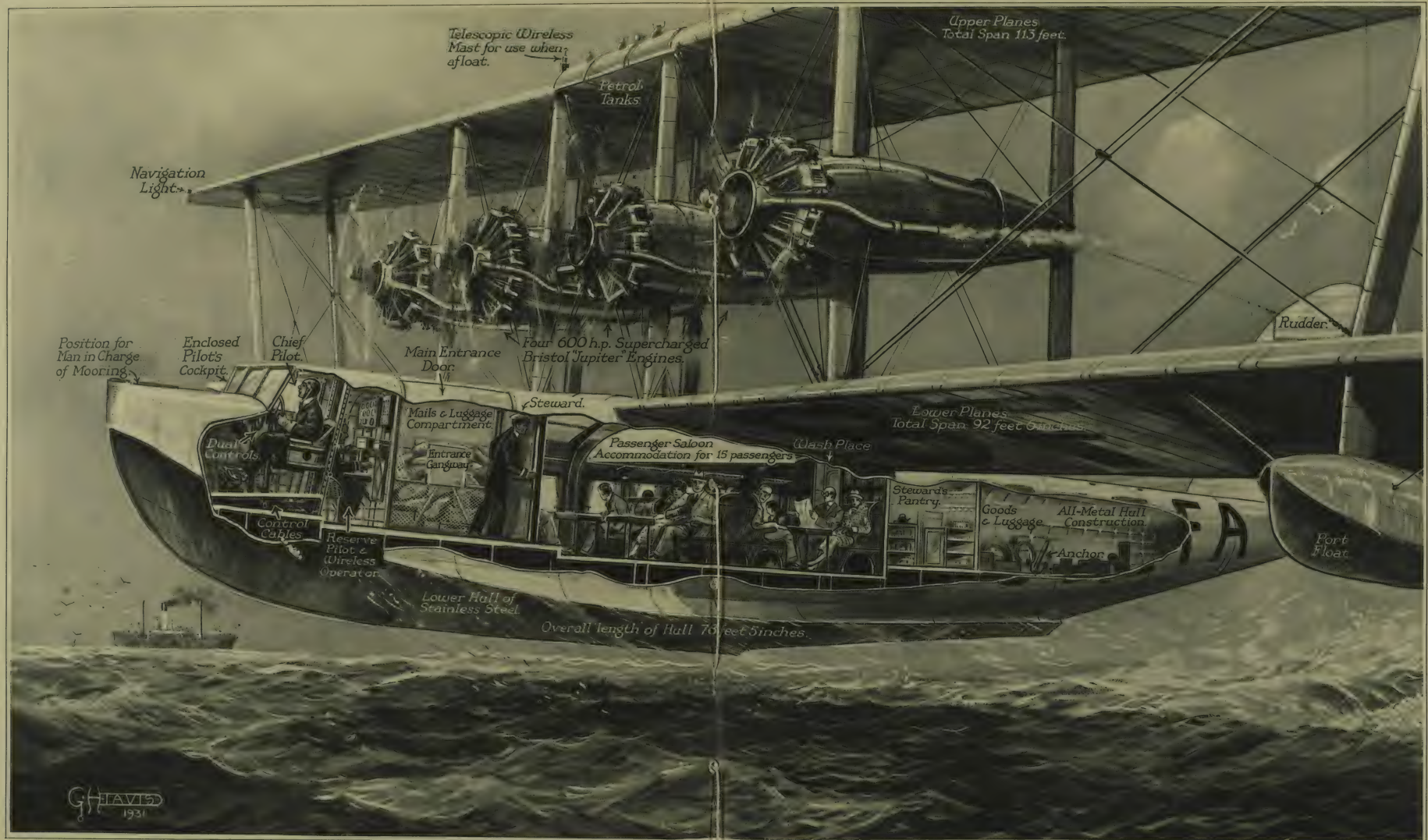
THE FATAL ACCIDENT TO AN AIR FORCE CHIEF: WRECKAGE OF THE "MOTH" IN WHICH AIR VICE-MARSHAL F. VESEY HOLT AND HIS PILOT WERE KILLED IN A CRASH FOLLOWING A COLLISION.

Air Vice-Marshal F. V. Holt, Air Officer Commanding the Fighting Area of Great Britain, was killed on April 23, with his pilot, Flight-Lieut. H. M. Moody, in a crash caused by a collision between the Moth light aeroplane in which he was returning from Tangmere to Uxbridge, and a Siskin single-seater fighter of a squadron proceeding on the same course. The squadron had dived as an air salute. The Air Vice-Marshal (of whom a portrait appears on another page) made an unavailing leap by parachute, but it was too near the ground to save him. At the inquest a verdict of "accidental death" was returned, and no blame was attached to anyone.



# THE LATEST TYPE OF FLYING-BOAT FOR IMPERIAL AIRWAYS, FOR USE ON THE TRANS-MEDITERRANEAN SERVICE.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. SHORT BROTHERS, LTD., AND IMPERIAL AIRWAYS, LTD.

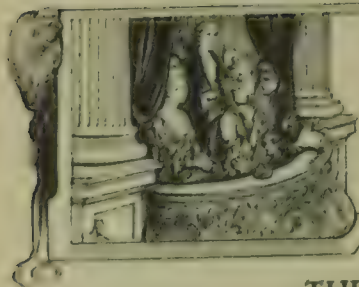


"SCIPIO" GETTING-OFF: ONE OF THE NEW "KENT" CLASS—A DIAGRAMMATIC DRAWING SHOWING HER INTERESTING FEATURES, CONTROLS, AND LUXURIOUS ACCOMMODATION.

The three new "Kent" class four-engine flying-boats, to make a notable addition to the air fleet of Imperial Airways, will shortly be going into commission. Two of the boats have now completed their tests, and the other is now well forward in construction in the works of Messrs. Short Bros., at Rochester. The new boats are considerably larger than the "Calcutta" class at present employed in the service, and are the finest type of flying-boat at present built, though, of course, very much smaller than the gigantic German experimental boat, "Do.X." The new "Kents" have a very luxurious saloon with seating accommodation for fifteen passengers, provided with tables and a complete system of lighting, heating, and ventilation, the upholstery of the seats forming flotation gear in case of emergency. Each boat has an ample reserve of power, being provided with four 550-600-h.p. Bristol "Jupiter XI. F" engines, driving four four-bladed air-screws. The engines are supercharged, allowing them to keep their ground speed at 5000 feet. The maximum speed at this height is 132 m.p.h., and the rate of climb at the same height is 600 feet a minute. The cruising speed is approximately 100 m.p.h., and the "landing" speed

60 m.p.h. The boats have been designed to operate at a "ceiling" of 19,000 feet and take-off with a full load in a calm sea in 18 seconds. In the extreme nose is a position for mooring the boat, and immediately aft is the enclosed pilot's cockpit fitted with dual controls and a very complete set of flying instruments. There is a chief pilot and a second pilot; the latter also acts as wireless officer, and is seen sitting before his wireless instruments. Just aft of the wireless apparatus is a large compartment for luggage and 3500 lb. of mail. Opposite on the port side is the entrance. Aft is further accommodation for cargo and luggage, anchor, and bilge pump; and here can be seen the intricate all-metal construction of the hull. The whole of the lower outer side of the hull is of stainless steel. This metal has not previously been used on such a large scale in flying-boat construction, but its use will considerably prolong the life of the boat. The gross weight of the "Kents" is 30,310 lb. The petrol-tanks in the centre section of the upper plane give the boats an endurance of five hours' flight. The boat illustrated is the "Scipio" (G-ABFA). The two others are named "Sylvanus" and "Satyrus."





## The World of the Theatre.



### THE ACTOR AND THE PLAY: SOME RECENT PERFORMANCES.

"A PICTURE is not complete," wrote Van Gogh in his letters, "until it is framed"; and, in the same way, a play remains unfinished until it is staged. As soon as the lines are spoken, the interest shifts to the speaker, to the interpretation he gives to the words, to the personality with which he endows



IN "FIVE FARTHINGS," AT THE HAYMARKET THEATRE: MISS MARIE TEMPEST AS MRS. WICKHAM. "Five Farthings" is a comedy by A. R. Rawlinson, from a short story by G. B. Stern.

the part. The real actor is a man of speech as well as action, and his gift is to illumine both by his own individual light. When Miss Jean Forbes-Robertson re-created Hedda Gabler for us, it was distinct from Miss Laura Cowie's study, as that was from the description of Mrs. Patrick Campbell. The interest, you see, focusses on the player, and if the actor fails, then the play fails with him. The corollary is equally true, that if the actor succeeds, he carries the play on his back. It is not too much to say that some of the greatest actors established their reputations by their performances in second-rate plays.

Acting is the art of creative interpretation, heightened by personality. When the true actor comes to great drama—that is, drama where words and silences are rich in content—he does more than point a meaning by understanding: he creates an impression so vital and so unique that the memory of it persists long after. Garrick and Siddons, Irving and Ellen Terry, Bernhardt and Duse, are all gone, but their splendour out of memory begot the legend, and to-day they stand above criticism. The cold text of the play, no matter what Olympian heights it may have attained as literature, is always open to critical judgment and revaluation, but the actor's immortality is one with the hero of myth and saga, safely protected from assault by our ignorance.

And why? Because neither the biography nor the record, however perfectly the talking-picture may reproduce, can pin down the aura, the intangible essences of personality. We may mark characteristics, mannerisms, impressions of voice and gait, or seize with a camera the fleeting facial expressions and momentary gestures, or capture on a disc the varying vocal intonations; but still something indefinable will elude us. What Goethe called "a spontaneous act of nature" can never be repeated. In this, the actor, the singer, the musician, share the same triumph and the same tragedy. They stand acknowledging the plaudits of their audience, but the illusion they created dies with the shouting and the tumult. It can only echo through the memory,

and we may never see its like again. But the play, the song, or the composition, lives as long as it is preserved, ready to be awakened to new life at the touch of another creating spirit.

It is this fundamental distinction which separates the arts of the stage and screen. In the theatre, concentration fixes on character and on the personal revelation of it. Of course, I am referring to the play and not to spectacular entertainments, which, strictly speaking, are not plays at all. In the kinema, the focus of interest is in production, for character alone is only a small part of the film. The "spontaneous act of nature" is not to be evoked under a battery of arc-lamps and cameras. The actor records the emotions desired by the producer, who is responsible for the composition, the tempo, the angles of photography, the lighting, and everything which holds the content of the picture. And while I welcome the playwright who can give an intelligent theme, and the actor who can give speech its own beauty, I am convinced that the practice of transferring the stage play in stage terms to the talking screen is basically wrong; just as I am convinced that you can never transfer the novel to the stage or screen without loss which cannot be compensated. There is a confusion of aim and of method. The producer of the film aims to secure beauty through the reproduction of a machine, and he resorts to continual experimental rehearsal. The producer of a play in the theatre, in the last analysis, depends on what the actor can give. The virtue of a film is its repeated perfection. The virtue of a stage play dwells in the changing nuances of every performance.

How much the player can give to the play is continually being demonstrated, and it would be easy to cite illustrations from every West-End stage where plays are being performed. This is in no sense a disparagement of the author, for, just as you cannot make bricks without straw, unless the piece provides opportunities either through its story, dialogue, its outlines of characterisation, or its conception, the actor can do no more than decorate the stage. Those who have watched Miss Fay Compton as the school-mistress awakened too late to the romance of love, in "Autumn Crocus," are only aware of the beauty and the pathos of it. The rainbow loveliness of her study hides the tenuity of the story, and casts a glamour over the too long drawn-out passages of sentimental farewell. Her sincerity and unaffected

who has created memorable characters. Her Ophelia, in the recent revival of "Hamlet," is not likely to find its match in our generation.

"The New Gosssoon" (now "The Girl on the Pillion"; and at the Duchess Theatre), by George Shiels, is racy in speech and boldly limned, though not otherwise distinguished; yet how joyously and with what art do the Irish Players fill it with life! To think of it apart from the acting of Mr. Barry Fitzgerald, Mr. Sydney Morgan, Miss Sara Allgood, and the rest of this admirable company is to realise at once how much the play owes to the players. No more apt illustration of the illuminating personal reading of a part can be cited than that of Miss Sybil Thorndike's Joan—eager, vivid, full of fire and clarity. This Joan, the herald of the



IN "BLACK COFFEE," THE PLAY BY MRS. AGATHA CHRISTIE AT THE ST. MARTIN'S THEATRE: MISS JANE MILLICAN AS LUCIA AMORY; AND MR. FRANCIS L. SULLIVAN AS HERCULE POIROT, THE DETECTIVE.



IN "THE CHURCH MOUSE," AT THE PLAYHOUSE: MISS LEONORA BONDA AS SUSIE THOMAS; AND SIR GERALD DU MAURIER AS BARON THOMAS ULLRICH.

"The Church Mouse" is translated by Benn W. Levy from the Austrian work by Siegfried Geyer and Ladislaus Fodor.

simplicity, her mingling of wonder, dreaming, and passion, provoke an emotional tension that puts criticism to rout. But Miss Compton is an artist

Protestant Reformation, is sharply different from Madame Pitoëff's, who breathed into Shaw's words a quiet mysticism. Both performances are original and unique, deriving their lustre from their creators. But what would "Five Farthings" be without the quick, irrepressible genius of Miss Marie Tempest? Her infectious gaiety of manner, her delicately witty observation, her swift passage from the amusingly insincere to the real emotion, the way she wears a gown or the way she smiles and talks—she is the play almost, and the playgoer asks no other rewards. There is individuality in Mr. Francis Sullivan's Hercule Poirot in "Black Coffee," a suave geniality firmly suggested and distinct from the character which Mr. Charles Laughton so strongly and convincingly gave to Miss Agatha Christie's Belgian detective in "Alibi." If Mr. John Gielgud is unable to add to the stature of "Lear," it is because this Titanic conception refuses to walk the stage. Much is achieved, for Mr. Gielgud is an actor of no mean parts; but there are limits to human personality, and "Lear" stands beyond them. As for the Viennese sophistication, "The Church Mouse," it would be in the poor-box but for the brilliance of Sir Gerald du Maurier's acting and production, aided and abetted by the conquering charm of Miss Leonora Bonda and the rest of the excellent company at the Playhouse.

Finally, to return to the actor and the play, it is the player's privilege, if the playwright permits, to give something which will warm the heart of the playgoer, some vibrant vitality which will add a pulse to the routine of every-day existence. And if the play be great enough, and he more than equal to its demands, he will bring such devastating light that we shall feel we hold the clue to what hitherto has been enigma.

G. F. H.



## TREASURES UNDER THE HAMMER: "LOTS" OF UNUSUAL INTEREST.



FROM THE CEREMONIAL HARNESS OF A HORSE OF ANCIENT GREECE: A SILVER ORNAMENT WHICH, IN ALL PROBABILITY, IS A NOSE-PIECE.

In the first and second of our illustrations are seen four ancient silver ornaments which will figure in the sale of the collection of Mme. M. Charles K. Sursock, of Cairo, to be held at Sotheby's on May 4 and 5. The item which is probably a nose-piece is 5½ in. across. A central boss of lapis is inlaid, and the studs are of blue and green paste. The frontlet is 7½ in. across. It is inlaid with studs of lapis, turquoise, and onyx. Each of the cheek-pieces is 7½ in. long. The design is



FROM THE TRAPPINGS OF A HORSE OF ANCIENT GREECE, AND, LIKE THE NOSE-PIECE, PROBABLY DATING FROM THE THIRD CENTURY B.C.: A SILVER FRONTLET (TOP) AND TWO CHEEK-PIECES.

inlaid with paste studs. The edges of all the pieces are pierced for attachment to woven material of some kind, or, less probably, to leather. The third illustration above is of another lot in the same sale. The figure, which is 14½ in. high, was found in the ruins of Heliopolis (Baalbek). In the lower base is a large circular aperture. "It has been conjectured with great probability that into this aperture were dropped the sealed questions which worshippers addressed to the oracle of the god."



SHOWING THE CIRCULAR APERTURE IN THE BASE INTO WHICH SEALED QUESTIONS MAY HAVE BEEN DROPPED: A BRONZE JUPITER HELIOPOLITANUS.



SOUTH GERMAN OR SWISS AND DATED 1592: AN EMBROIDERED ALTAR FRONTAL WITH THREE SCENES FROM THE LIFE OF CHRIST. (9 FEET WIDE, 3 FEET 1 INCH HIGH.)



A PIECE DEPICTING ALLEGORICAL SUBJECTS IN TWO SCENES: A TOURNAY PANEL, WITH THE TRUE CHARACTERISTICS OF MEDIÆVAL WORK, DATING FROM ABOUT 1520. (18 FEET 11 INCHES WIDE, 12 FEET 2 INCHES HIGH.)

We illustrate here three of the lots in the sale of Gothic tapestries and embroideries "from a famous Continental source" which is to be held at Christie's on June 11. The altar frontal shows the Adoration of the Shepherds, the Adoration of the Magi, and the Presentation in the Temple. The Tournay panel shows, on the right, a dispute between Power and Charity being judged by Wisdom, and, on the left, Time and Earth bringing a man and woman to a priest who points to an allegorical figure designed as a demon with a woman's head. The Brussels



POSSIBLY DESIGNED BY MABUSE, AND DEPICTING ROYAL AND OTHER GREAT PERSONAGES AS BIBLICAL FIGURES: A BRUSSELS PANEL WOVEN WITH THE STEM OF JESSE; DATING FROM ABOUT 1500. (10 FT. 10 IN. WIDE, 13 FT. 3 IN. HIGH.)

panel depicts the Stem of Jesse, with a scene in a Jewish Gothic house. The Biblical figures are said to be represented by royal and other personages of the period of about 1500, of the Royal House of Maximilian I. of Germany, and also the Aragon-Castile Royal House of Spain under Ferdinand V. and Isabella the Catholic. In the design, members of ruling Houses' families who were dead at the time of the weaving of the tapestry are represented without crowns. The actual date of the tapestry is probably about 1497. The design has been attributed to Mabuse.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



CAPT. F. M. HAWKS.

Capt. Hawks left Heston for Rome on April 22 and covered 900 miles in 5 hrs. 24 min., flying at an average speed of about 167 m.p.h. in his American racing aeroplane. On his return journey, his fuel ran short, and he came down some 100 miles south of Paris.



AIR VICE-MARSHAL F. V. HOLT.

Killed, with his pilot, in a collision of aeroplanes near Tangmere, on April 23. Used his parachute, but from insufficient height. Was Air Officer Commanding the Fighting Area of Great Britain. On page 730 we illustrate the wreckage of his machine.



THE INFANTA ISABELLA.

Aunt of King Alfonso XIII. Went into exile after King Alfonso left Spain, saying that she did not wish to end her days in a Republic; and died in Paris on April 23. Born 1851. Married Count Ginetti, a prince of the Neapolitan Bourbon house, 1868.



CAPT. DESMOND COKE.

Died, April 27; aged fifty-one. Author of "The Bending of a Twig," "The Worm," and other novels. A well-known art collector. A number of his Rowlandson watercolours were reproduced in "The Illustrated London News" in 1930.



LIEUT.-COMMANDER GLEN KIDSTON.

As already noted by us under his portrait in our issue of April 11, reached Cape Town on April 6 after a record-breaking flight from Netheravon, Wiltshire. He is here seen enjoying a glass of champagne on his arrival at Cape Town.



THE PROPOSED AERIAL RELIEF OF MR. COURTAULD ON THE GREENLAND ICE-CAP: MR. COURTAULD (LEFT) WITH OTHER MEMBERS OF THE BRITISH ARCTIC AIR ROUTE EXPEDITION.

Mr. Watkins, leader of the British Expedition in Greenland, recently reported that the expedition sent last month to relieve Mr. Augustine Courtauld had failed to locate his station owing to bad weather. Mr. Courtauld had volunteered to spend the winter alone on the ice-cap, making meteorological observations. A Swedish monoplane has been secured to act as relief aeroplane, which was due to leave Malmö on April 28.



THE ARCHBISHOP OF CANTERBURY IN THE HOLY LAND: HIS GRACE ENTERING THE ARMENIAN CATHEDRAL OF ST. JAMES, AT JERUSALEM, WITH THE ARMENIAN PATRIARCH (L.).

The Archbishop of Canterbury arrived at Jerusalem on April 15, and spent the next day in a visit to the Church of the Holy Sepulchre and in visiting and receiving visits from the heads of the other Christian communities. He left on April 19, and was seen off by the High Commissioner, Sir John Chancellor. The Archbishop rejoined his host Mr. Pierpoint Morgan's yacht, "Corsair," at Beirut.



A NEW A.R.A.: MR. REGINALD G. BRUNDRIT.



A NEW A.R.A.: MR. FREDERICK W. ELWELL.

Mr. Elwell, who was born in 1870, studied at the Lincoln School of Art, in Antwerp, and in Paris. A number of his paintings have been bought for public galleries. Mr. Brundrit, who was born in 1883, studied art at Bradford and at the Slade School. For some while he was a pupil of the late John A. Swan, R.A. His paintings have been shown in the Royal Academy and in the Paris Salon, and a number have been officially purchased. Mr. Monnington, who was born in 1893, won a scholarship at the Slade. He worked in Rome as Rome scholar in decorative



A NEW A.R.A.: MR. GEORGE BELCHER.

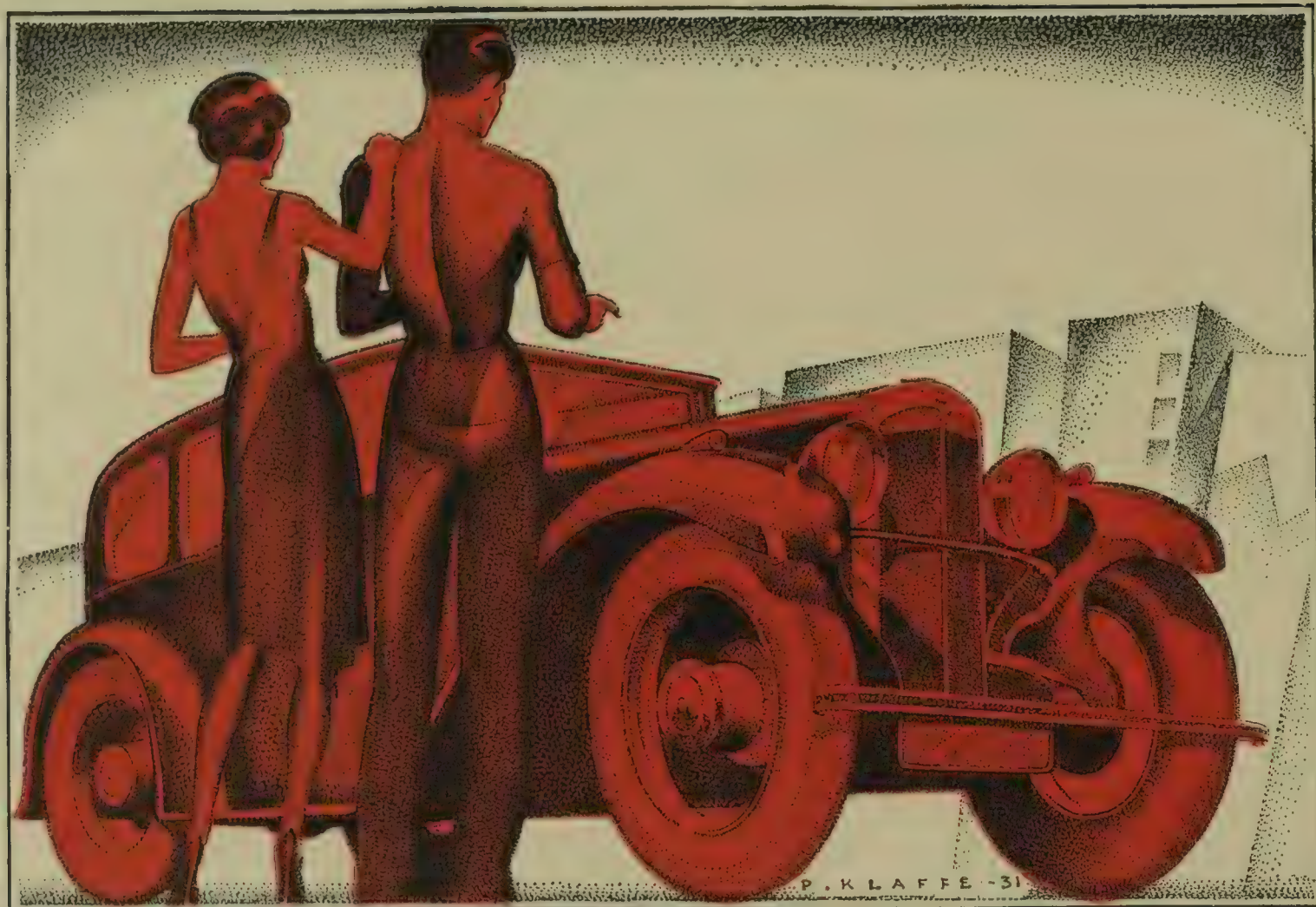
painting; and he has been an assistant drawing-master at the Royal College of Art. Mr. George Belcher, who was born in 1875, is famous, more especially, for his weekly humorous drawing in the "Tatler"; for kindred work in "Punch" and in other periodicals; for his striking etchings of members and boaters of the National Sporting Club, a number of which were published in "The Sketch"; for his Portfolio of London Types and Characters; and for numerous portraits and posters. He works in oils as well as in charcoal, and as an etcher.





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"Whisky and **Schweppe**"





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**A NEWLY DISCOVERED AND RARE EXAMPLE OF ARCHAIC GREEK ART ILLUSTRATING AN ALLUSION OF HERODOTUS :  
A BRONZE GRIFFON-PROTOME OF THE EARLY SEVENTH CENTURY B.C. FROM THE HERÆUM, NEAR CORINTH. (ACTUAL SIZE.)**

This remarkable example of archaic Greek art is one of the discoveries (of which others are illustrated on pages 748 and 749) made by the British expedition at the temple of Hera, near Corinth. Mr. H. Payne, the leader of the expedition, writes: "It is a bronze griffon-protome of the early seventh century B.C., from the shoulder of a very large cauldron, on which there would have been several such projections. The discovery is important, as griffon-protomes of this very

early type have only been found on one other site in Greece. The protome is made of very thin bronze, and was fixed to the vase with nails. A vase of this type is mentioned by Herodotus as having been dedicated by Samian explorers in the seventh century. Herodotus speaks of the type as characteristic of the Argolid. The discovery of an example so near to Argos is, therefore, a matter of interest."—[PHOTOGRAPH SUPPLIED BY MR. H. PAYNE, DIRECTOR OF THE BRITISH SCHOOL AT ATHENS.]



## NEW DISCOVERIES IN EARLY GREEK ART NEAR CORINTH.

WE illustrate here, and on pages 747 and 749, further important discoveries made by an expedition from the British School at Athens, under its Director, Mr. H. Payne, at the Heræum, or temple of Hera, about seven miles from Old Corinth. Mr. Payne described the first results of last year's excavations in an illustrated article in our issue of November 15 last, to which the present illustrations are supplementary. All the objects are shown in their actual size, except the bronze Herakles (Hercules) which is slightly reduced in the photograph.

CORINTHIAN DECORATIVE BRONZE-WORK OF THE SIXTH CENTURY B.C.: AN IMPORTANT EXAMPLE RECENTLY DISCOVERED, REPRESENTING A FLYING GORGON. (ACTUAL SIZE.)

A similar bronze figure of a flying deity, from the same site, was illustrated (as it appeared before cleaning) in our issue of November 15 last. Mr. H. Payne described it as an interesting example of sixth-century decorative bronze-work, belonging to a class of which little is known.



AN EXAMPLE OF PROTO-CORINTHIAN IVORY OF THE EARLY SEVENTH CENTURY B.C.: A SEAL BEARING THE HEAD OF A HELMETED WARRIOR. (ACTUAL SIZE.)

This illustration shows one of a number of interesting examples of early Greek carving in ivory which have been found recently on the site of the temple of Hera Akraia, near Corinth. This particular specimen represents the Proto-Corinthian style, and dates from the early part of the seventh century B.C.



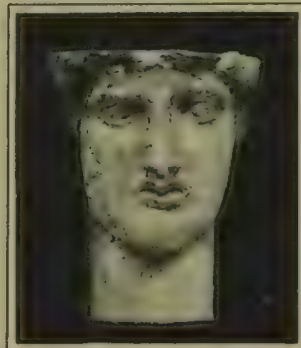
CYCLADIC OR IONIAN WORK OF THE SIXTH CENTURY B.C.: A TERRA-COTTA HEAD ORIGINALLY GILDED. (ACTUAL SIZE.) Traces of the original gilding still remain on this terra-cotta head. It is described by Mr. H. Payne as being an example of Cycladic or Ionian work, of the late sixth century B.C., imported to the Heræum, near Corinth, where it was found.

PHOTOGRAPHS SUPPLIED BY MR. H. PAYNE, DIRECTOR OF THE BRITISH SCHOOL AT ATHENS, AND LEADER OF THE EXPEDITION TO THE HERÆUM, NEAR CORINTH.



DATING FROM ABOUT 500 B.C.: A BRONZE FIGURE OF HERAKLES. (SIZE SLIGHTLY REDUCED.)

This figure was shown in our issue of November 15 last, in the incrustated state in which it was found. Cleaning has changed it beyond recognition.



AN IVORY HEAD DATING FROM THE MIDDLE OF THE FIFTH CENTURY B.C. (ACTUAL SIZE.)

"The cutting at the top and bottom and back shows that this head was inserted into a body of other material, probably gilded wood. A unique find, and an interesting example of the Dorian style of sculpture."



IVORY "SPECTACLE FIBULÆ," PROBABLY OF THE SEVENTH CENTURY B.C.: EXAMPLES THAT SUGGEST COMPARISONS WITH DISCOVERIES MADE ELSEWHERE. (ACTUAL SIZE.)

In an explanatory note supplied with this illustration, Mr. H. Payne states that these ivory "spectacle fibulae" probably date from a period as early as the seventh century B.C., and that they recall examples found at Sparta, Ephesus, and elsewhere. A fibula, of course, is a kind of brooch or buckle.



ORNAMENTS AND ARTICLES OF TOILET USED OVER 2000 YEARS AGO: THE IVORY HEAD SHOWN ABOVE (HERE SEEN IN PROFILE) AND FOUR GOLD PINS. (ALL ACTUAL SIZE.)

In the centre is a profile view of the same ivory head shown full-face in the right-hand photograph of the middle row. As there stated, this head dates from the middle of the fifth century B.C., and represents the Dorian style of sculpture at that period. It belonged to a body made of some other material. In a note on this photograph Mr. H. Payne says: "The two pins shown upright are pointed. The other two end in sockets, into which the pointed pins fit."



## THE BEST ARCHAIC "HERAKLES": WITH OTHER RELICS OF CORINTHIAN ART.

LIKE the objects illustrated opposite, these new examples of early Greek pottery and sculpture were also found on the site of the Heræum, near Corinth. All those shown on this page appear in their actual sizes. The leader of the expedition, Mr. H. Payne, recently left Athens to resume the excavations, and hopes to make more discoveries there. We may add that an appeal is being made to raise funds to provide adequate support for the British expedition, which is likely to throw much new light on early Greek art.



DISCOVERIES AT THE HERÆUM, NEAR CORINTH: (LEFT) A VASE-HANDLE SHAPED, AS A WOMAN'S HEAD—EARLY SIXTH CENTURY B.C.; (RIGHT) A TERRA-COTTA STATUETTE, PROBABLY OF HERA—LATE SEVENTH CENTURY B.C. (BOTH ACTUAL SIZE.)

The object shown on the left is described as the handle of a terra-cotta vase modelled into the shape of a woman's head, and dating from the early part of the sixth century B.C. The figure seen on the right is a still earlier statuette, also made of terra-cotta, which dates from the later part of the seventh century B.C. It is probably a primitive representation of the goddess Hera, to whom the Heræum was dedicated. She is shown wearing a girdle, and a head-dress on which are painted figures of animals.



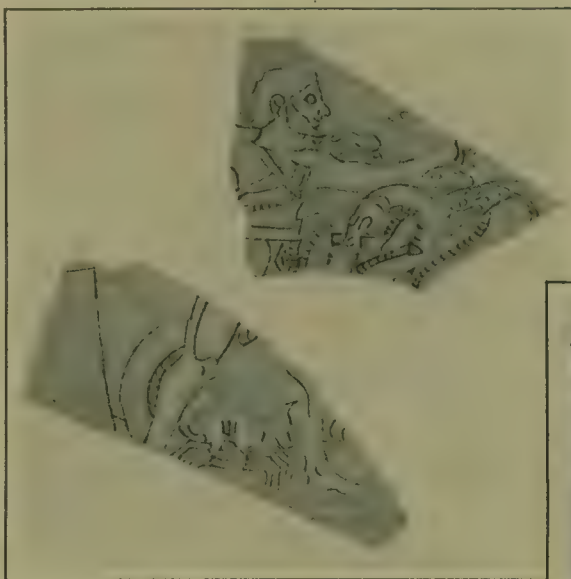
GREEK ART OF A RARE TYPE FROM THE NEIGHBOURHOOD OF CORINTH: A TERRA-COTTA STATUETTE OF THE EARLY SIXTH CENTURY B.C. (ACTUAL SIZE.)

This terra-cotta statuette, found at the Heræum, some seven miles from Old Corinth, during the excavations conducted by British archaeologists, dates from the early part of the sixth century B.C. It is described as being a work of an exceedingly unusual style.



OF THE EARLY SIXTH CENTURY B.C.: A FRAGMENT (ACTUAL SIZE.)

The figures of a man and a bird on this fragment are described as belonging to an unknown mythological scene. The vigorous movement is particularly noticeable.



LABOURS OF HERAKLES (HERCULES) ON A CORINTHIAN CUP OF THE EARLY SIXTH CENTURY B.C.: THE BEST ARCHAIC PAINTING OF THE SUBJECT. (ACTUAL SIZE.)

This drawing represents two portions of a fragment from a Corinthian cup which dates from the early part of the sixth century B.C. Herakles is shown in combat with the Hydra (above) and the crab (seen below between the hero's feet). The fragment is described as "the best archaic painting of the subject that has survived."



A CONTEMPORARY RECORD OF GREEK HOUNDS 2600 YEARS AGO: PART OF A VASE OF THE EARLY SEVENTH CENTURY B.C.; AND (BELOW) A FRAGMENT BEARING HERA'S NAME. (ACTUAL SIZES.) The descriptive note supplied with this illustration reads: "A fragment of a Proto-Corinthian vase of the second quarter of the seventh century B.C. representing coursing hounds. Below is a fragment of a vase of the late sixth century B.C. dedicated to Hera."



INSCRIBED: "I BELONG TO HERA": THE BASE OF AN ATHENIAN VASE OF THE LATE SIXTH CENTURY B.C. (ACTUAL SIZE.)

In his note on this photograph, Mr. H. Payne states that it shows the base of an Athenian vase dating from the latter part of the sixth century B.C., and that it was dedicated by a Corinthian. It is one of the interesting relics found at the Temple of Hera, near Corinth. The translation of the Greek inscription which it bears reads: "I belong to Hera."



A CONTEMPORARY RECORD OF TEXTILE ART IN GREECE OVER 2600 YEARS AGO: PART OF A CORINTHIAN PLATE OF THE EARLY SIXTH CENTURY B.C. SHOWING A WOMAN SPINNING, AND A SWAN. (ACTUAL SIZE.)

This fragment of early Greek pottery is described as a Corinthian plate dating from the first quarter of the sixth century B.C. It represents a woman spinning, with a distaff in one hand and a spindle in the other. Before her is a curious decorative device in the shape of a swan preening itself.



# SIEGFRIED AND THE TWILIGHT OF OUR GODS.

BEING AN APPRECIATION OF

"ENGLAND'S CRISIS": By ANDRÉ SIEGFRIED.\*

(PUBLISHED BY JONATHAN CAPE.)

THE high-water mark of English economic prosperity was reached, says M. Siegfried, between 1860 and 1870. "The sources of the present crisis are to be found as far back as 1880. It was then that the first serious rivals began to appear, for hitherto British industry had stood alone. The report published in 1886 by the Royal Commission appointed to enquire into the Depression of Trade and Industry leaves no doubt on this score. Conditions were already disquieting, and England should have made an effort to recover or at least adapt herself to the changes that were then taking place. Instead, we find her calmly resting on her laurels. She enjoyed a complete monopoly not only in distant countries, but in Europe, where industrialism was still backward, and, without realising it, she was accustomed to all that this monopoly entailed. . . . Insular, temperamentally as well as geographically, she is apt to consider all foreigners—even Europeans—as living on a plane inferior to her own. The legendary Englishman who remarked that 'The negroes begin at Calais,' was only joking, no doubt, but in his heart of hearts he meant what he said."

This extract gives some indication of M. Siegfried's attitude of mind towards England and the English. He is a kindly critic, always ready to give credit where he believes credit to be due; but he adopts (perhaps too readily) the traditional Continental view that Englishmen are self-satisfied, lazy, contemptuous of other nations, and unwilling to profit by their example.

"Talk with any of the English schoolmasters," he says, "and you will find that their aim is invariably summed up in the formula: 'We wish to turn out gentlemen.' In other words, in their scale of values they put character before business ability and certainly before science. Thus, though the English may talk about rationalisation . . . yet the idea of rationalisation is really foreign to them, and one sometimes wonders if they genuinely believe in it or whether their talk is merely a veneer. Perhaps they prefer to believe in their lucky star! They know that they make mistakes, and they are resigned to make plenty more, but in their innermost hearts they believe that they will muddle through, for, after all, that is what they were taught at school."

"This easy-going attitude explains why the British business man so often lets himself be out-distanced by more aggressive and more capable rivals. He no longer fits into Keynes' description as 'the feverishly active and alert figure of the classical economist, who never missed a chance of making a penny if it were humanly possible, and who was always in a state of stimulus up to the limit of his capacity.' To-day, he deliberately takes life easy and is almost 'too proud to fight.' He seems to be suffering from a lack of vitality."

M. Siegfried analyses the causes, and indicates the extent, of the present economic crisis in England. He traces the decline in our export trade; it makes melancholy and rather alarming reading. He compares our position to that of Job when the messengers came to tell him of the disasters that had fallen on his house. He makes great play with statistics and with charts; he deals exhaustively with the problem of unemployment. No English writer on

contemporary economics is so little affected by the ideals of Socialism as he; it is not only that he has (apparently) no sympathy with them, he scarcely seems to realise their importance as an obstacle to the particular kind of Renaissance he hopes to see. His point of view is that of the abstract "economic man." Apropos of unemployment, he says: "It is generally admitted that work could be found for many more people if the rate of remuneration were sufficiently lowered. Stated in these simple terms, the problem and the solution are perfectly clear; in the long run everyone would benefit,

The standard of living secured by high wages in England does not impress M. Siegfried. "We must, of course," he says, "make certain reservations when discussing the real value of this famous standard of living. The English workman spends freely, chiefly because he is not clever at organising his life. His wife is also somewhat lacking in *savoir-faire*. She does not take a keen delight in shopping economically, nor does she pride herself on her cooking, and the way in which she brings up her children is open to criticism. She is honest and loyal, but slipshod, and her household often lives on tinned goods and prepared foods. As a housekeeper, she has no sense of, nor delight in, economy as we have in France,

and therefore she requires higher wages to maintain a very ordinary standard. Do not imagine that the French workman, though he receives less than half as much money, lives only half as well."

I quote these statements without comment: only those who have had equal experience of English and French housewives can judge how far they are correct. But M. Siegfried does make a very illuminating observation about the difference between English and French democracy. During the war, he says, the people of England came to regard themselves as "wards of the nation"; they expected to be provided for, and "this tended to weaken the feeling of direct responsibility on the parts of the heads of the families." "The masses in England are concerned mainly with getting possession of a greater proportion of the national wealth which they are to possess. They take no interest in increasing or preserving that wealth."

This, surely, is an exaggeration. M. Siegfried proceeds: "The peasant is the essential piece in

the French democracy, and fundamentally he has the mentality of an employer. He hates useless expense, and he will not tolerate people who do not work."

M. Siegfried reproaches us continually with indolence, mental and physical. In this respect, he says, both workmen and employers are at fault. Manufacturers will not trouble to introduce new machinery and keep their industries abreast of the times. "It bores him" (the Englishman) "to think, and he is particularly hostile when anyone raises a discussion of principles upsetting his peace of mind." M. Siegfried is also shocked by our national preoccupation with sport. We complain, he says, of the "unfair competition of rivals who work harder, and are satisfied with less pretentious wages. . . . Nothing is more difficult for the modern Englishman to realise than the essential connection between effort and result. He wishes to reap without having sown, to succeed without fatigue, to get something for nothing. . . . Sport, the favourite pastime, claims an alarming amount of the people's energy, and, from the French point of view, lowers their preoccupations almost to the level of childishness. A cricket match becomes a national event which empties the offices and the workshops, monopolises all attention, and drives care aside. 'National Disaster'; or, 'Can England Be Saved?' is written in enormous characters on the newspaper bulletins: is it the two million unemployed, or the fall in exports? Not at all: it is simply the defeat of a champion cricket team."

[Continued on page 762.]



THE DISTINGUISHED AUTHOR OF "ENGLAND'S CRISIS": PROFESSOR ANDRÉ SIEGFRIED.

M. Siegfried will also be remembered as the author of "Post-War Britain," "France," and "America Comes of Age." To quote his translators: "Professor Siegfried comes of a distinguished Alsatian family, which has long been noted for its political ability. Since he graduated in Paris in 1898 he has devoted his life to the study and teaching of political science, having now been for many years a professor at the École Libre des Sciences Politiques. He has specialised in the economic and political development of the Anglo-Saxon nations. . . . He was for several years attached to the British Army during the War. . . . Although his present survey of conditions in England may seem severe and critical, his faith in the courage and virility of the British race is unshaken."

Photograph by Courtesy of Messrs. Jonathan Cape, Ltd.

for there would be less unemployment, and fewer factories running on part time. Nominal wages would be lower, but the number receiving them would be greater and the weekly wage bill also would be larger, which would increase the total purchasing power of the nation.

"The truth of this reasoning is perfectly obvious, but the hostility of the trades unions is inflexible, and, in general, public opinion agrees with them. They prefer high wages with unemployment, to lower wages with the unemployed absorbed, for lower wages means a reduction in the standard of living. In a word, England would rather support indefinitely a million unemployed than reduce wages."

\* "England's Crisis." By André Siegfried. (Cape; 7s. 6d.)



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## I.—THE BEGINNINGS.

I THINK most of us are a little shy about expressing enthusiasm for ecclesiastical embroideries. One does not see a beautifully-worked mediæval chasuble or cope every day. To the religious man it is a sacred vestment; to the Agnostic the emblem of a meaningless ritual; to the Protestant a thing accursed. Nor has it the sentimental interest of a more personal domestic object, like a chair-cover or a woman's head-dress. We are only very mildly thrilled at the thought that William of Wykeham wore a thing like this at Winchester when celebrating Mass; the image evoked is a little remote. But show us the sort of valance that might have adorned the bed of Nell Gwynn, or the flowered curtains that perhaps flanked the sitting-room windows of Fanny Burney, and we are at once conscious of our common humanity and our share with the past in the ordinary things of life.

It is, however, impossible to write about English needlework as if there were no English before the reign of Elizabeth. The gulf between our own time and the Middle Ages is wide and visibility is poor, but it is possible to distinguish something, and we have every reason to be proud of the little we can see clearly.

In an age of faith it was natural and inevitable that all the arts should be dedicated to the service of the Church—indeed, circumstances made it difficult for art to exist in any other employment. Women, of course, made articles of personal adornment, but these have disappeared: the ordinary wear and tear of existence has destroyed even more interesting things than the fury of reformers at the dissolution of the monasteries. But the latter catastrophe was not entirely complete, and a few—a very few—supremely beautiful examples of ecclesiastical needlework were saved by pious hands or by chance. Chief among these is the famous Syon Cope, which has been at South Kensington since 1864. This splendid vestment is of linen, in two and sometimes three thicknesses, embroidered all over with gilt and silver thread and coloured silks, and worked in a very fine split stitch. Looking at it, one can begin to understand why it was that similar work from this island was justly

famous throughout Europe, and why "Opus Anglicanum" appears so frequently as an item in the inventories of the Vatican. This cope is one of those objects which require neither faith nor scholarship for their appreciation—and not even a glass case and the rather mausoleum-like atmosphere of a museum can detract from its beauty. Its history is strange, but typical of many other pieces of its period. It was made at the end of the thirteenth century, and was in the possession of the nuns of the Convent of Syon, near Isleworth, soon after the foundation of their house by Henry V. It accompanied its owners when they left England early in Elizabeth's reign, remained with them in their wanderings through Flanders, France, and Portugal, and returned to England again in 1830.

The apogee of mediæval English needlework may be dated from between 1250 and 1350. The next hundred years saw a gradual change of style, and a definite decline in quality, which was no doubt largely due to the ravages of the "Black Death" in the middle of the fourteenth century. The work becomes coarser and the stitches larger, as if time was now a matter of some importance. This is hardly surprising in a country whose population was suddenly reduced from about four to two-and-a-half millions. After another hundred years, the style changes slightly again. The very learned, eyes full of the Syon Cope, are in the habit of looking down their noses at the period immediately preceding the Reformation, and even the excellent little catalogue at South Kensington condescends rather than praises. Instead of the conventional "orphreys"—that is, the bands of embroidery that were fastened to the ground of the vestment—the whole ground is powdered with detached emblems—floral devices, seraphim, etc.,

separately embroidered on linen and applied afterwards. The fashion seems to have become popular, for, in spite of everything, this type has survived in considerable numbers both in England and on the Continent.

Various City Companies possess funeral palls which date from about 1500, and a fine one belonging to the town and church of Dunstable is to be seen



2. A CHARMING DETAIL OF AN EARLY SIXTEENTH-CENTURY CHASUBLE: A SIX-WINGED ANGEL IN GILT THREAD AND COLOURED SILKS EMBROIDERED ON LINEN, ON A DARK BLUE VELVET GROUND.

The ground is powdered with roses, singly or in pairs, on thick stems with round leaves.—[By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.]



1. DETAIL OF A NOTABLE PIECE OF MIDDLE SIXTEENTH-CENTURY ENGLISH NEEDLEWORK: THE COUNTESS OF WESTMORLAND AND HER DAUGHTERS ON AN ALTAR FRONTAL OF ABOUT 1550; WITH ONE OF THE FIGURES OF A CRUCIFIXION GROUP ON THE LEFT.

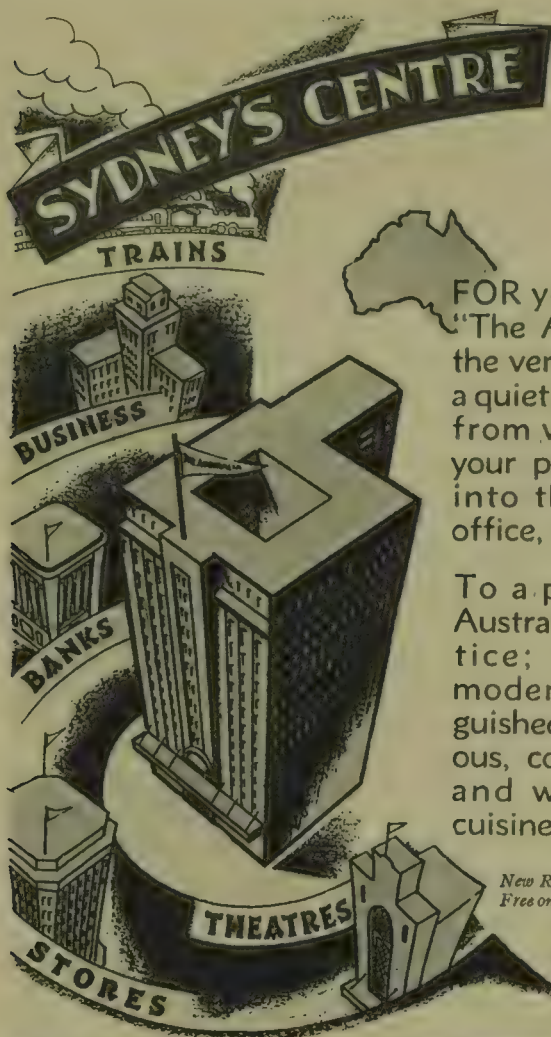
The Altar Frontal is of crimson stamped velvet, with figures and shields embroidered on linen with gilt and silver thread and coloured silks. In the centre is the Crucifixion; on the left are Ralph Neville, fourth Earl of Westmorland, and his seven sons; on the right (here seen in detail) are his wife (Lady Catherine Stafford, second daughter of the third Duke of Buckingham); and, behind her, her many daughters.—[By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.]

in the Loan Court of the Victoria and Albert Museum. (The visitor is hereby warned that these loans are a Sabbath day's journey from the permanent exhibit of textiles—a stout heart and a knowledge of geography are required before they can be located.) This "Fayrey" Pall from Dunstable is typical of the rest, and better than most. The central panel is a beautiful piece of late fifteenth-century Florentine velvet brocade, but the sides and ends are covered with English embroidery. On each side is a figure of St. John the Baptist, and on the right and left of the saint is a group of men and women. These two groups are exquisitely proportioned and astonishingly alive. Like many other fine things, this pall was lost sight of in the reign of Henry VIII., and after I know not what journeyings was restored to Dunstable in 1891.

Far less important, but very handsome, is the Altar Frontal of which a detail is shown (Fig. 1). This is of crimson stamped velvet, with figures and shields embroidered on linen with gilt and silver thread and coloured silks in brick, split and satin stitch. In the centre is the Crucifixion; on the left is Ralph, fourth Earl of Westmorland, with his seven sons; on the right is his wife (Lady Catherine Stafford); and behind, her bevy of daughters. The children are as conventional as similar groups on brasses, but there is character in the lady's face, and the details of drapery and head-dress are beyond praise.

Finally, can one have a more charming, a more lovable, six-winged angel than Fig. 2?—a detailed photograph from an early sixteenth-century chasuble. The answer is emphatically in the negative. The ground is of dark-blue velvet; the ornaments are embroidered on linen with gilt thread and coloured silks. The ground is powdered with roses, singly or in pairs, on thick stems with round leaves. How many angels of a like charm and a like sense of humour were ruthlessly destroyed for the sake of the gold thread they contained, or on account of the devilish wiles supposed to exist in their smiling faces?





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# ITALY

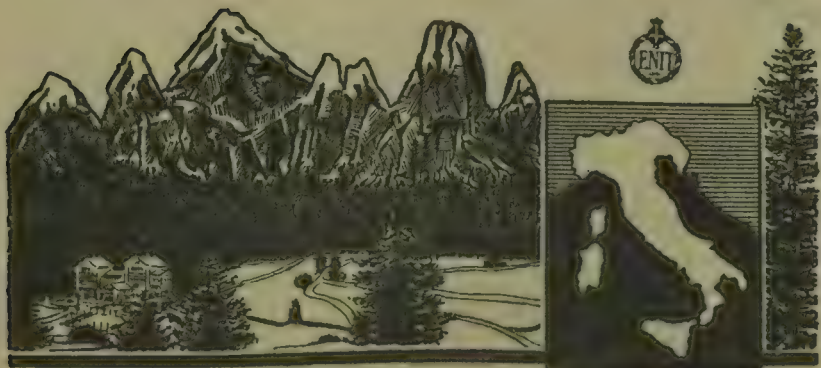
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## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

OFFICIAL statistics issued by the Ministry of Transport for the first three months of the motor year—Dec. 1 to Feb. 28—reveal that the Road Traffic Act, with compulsory third-party insur-



WORTHY AMBASSADORS TO AN ACCESSIBLE MARKET FOR BRITISH LUXURY VEHICLES: TWO SPLENDID 8-LITRE BENTLEYS RECENTLY SUPPLIED TO CUSTOMERS IN DUBLIN.

These cars were supplied to the order of Mr. R. L. Bustard and Mr. A. V. Bustard, of Dublin. From left to right, the bodies are a Thrupp and Maberly enclosed-drive limousine and a Freestone and Webb saloon.

ance, has severely lessened the number of motor-cyclists in the United Kingdom. In actual numbers there were 76,289 motor-cycles less than at the same quarter of 1930. On the other hand, private car ownership had increased by 34,698 in the twelve months as compared with the figures issued this time last year. Cars are dropping their horse-power, as the total average tax payment per annum is now reduced to £13 17s. 6d. Practically this tells the story of the popularity of the 7- to 10-h.p. motor. Ten years ago the average tax was £18. Including trade licences, our motors now number in all some

1,602,812, including tram-cars. Horse-drawn private carriages are now 32,267 as compared with 40,638 last year at this period. New cars registered in this quarter totalled 8707, of which 2447 were of 8 h.p.; 1089 of 12 h.p.; 1079 of 10 h.p.; 998 of 16 h.p.; 828 of 15 h.p.; 313 of 24 h.p.; and 296 of 9 h.p. The total showed a drop in sales, as 11,331 cars were

registered for the first time in the corresponding period a year ago.

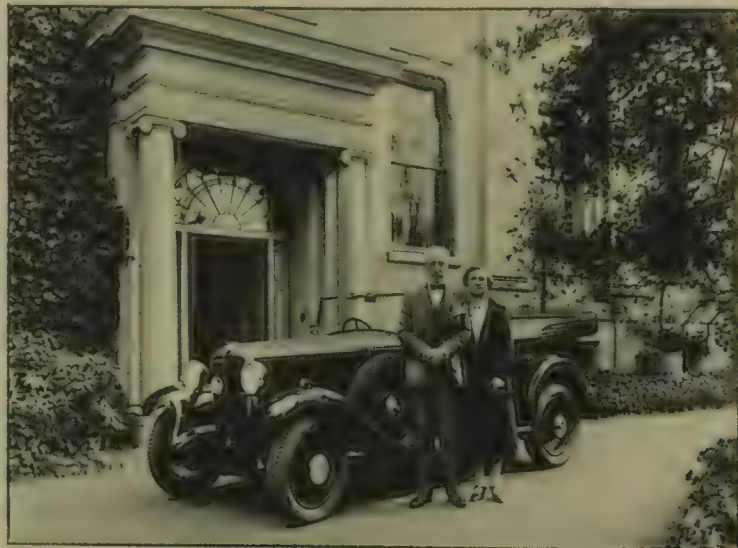
The five Daimler carriages with Hooper coach-work that their Majesties the King and Queen were graciously pleased to order from Stratton-Instone, Ltd., have been delivered at Windsor Castle. Their Majesties gave this order to stimulate British industry and to assist in giving employment during the winter months. Of these, two limousines and a brougham are for the King, and a limousine and a brougham for the Queen. All these carriages are fitted with Daimler "Double-Six" engines and the latest Daimler transmission system, which incorporates the "fluid flywheel," or hydraulic clutch, and self-changing silent gear-box. Four of the cars are painted in the royal colours of

scarlet and maroon, while the Queen's private brougham is painted green. The limousines are fitted with arm-chair seats, and all the cars are equipped with a number of special features for travelling comfort.

Irish Grand Entries closed on April 30 for the Irish Grand Prix race, to be run at Phoenix Park, Dublin, on June 5 and 6.

So far, twenty-eight entries have been made, which include five Austin "Sevens," seven M.G. "Midgets," two 1100-c.c. Maseratis, six Riley "Nines," two three-litre Talbots, one Invicta, and Lord Howe's Mercedes-Benz. Unspecified entries have been received from Captain Sir Henry Birkin, Messrs. S. A. Crabtree, F. J. Barnes, and L. T. Delaney. So far, the interest appears to centre in the battle between the Austin and M.G. "Midgets" in Class H, and the fight for supremacy between the Italian Maserati and Riley teams in Class G. We are to see a relay motor-race at Brooklands on Saturday, July 25 (organised by the Light Car Club), confined to cars with engines not exceeding 1½ litres in capacity. It is to be styled a Relay Grand Prix over 90 laps of the outer circuit, a distance of approximately 250 miles. This event will be a novelty in motor-car contests, as well as encouraging the team spirit in competitions. Teams of three cars apiece will have to be entered. Each team will be graded by the handicapper, the fastest car being in Class A, the second fastest in B, and the slowest in Class C. The collective handicaps will be imposed on car A, which

(Continued overleaf.)



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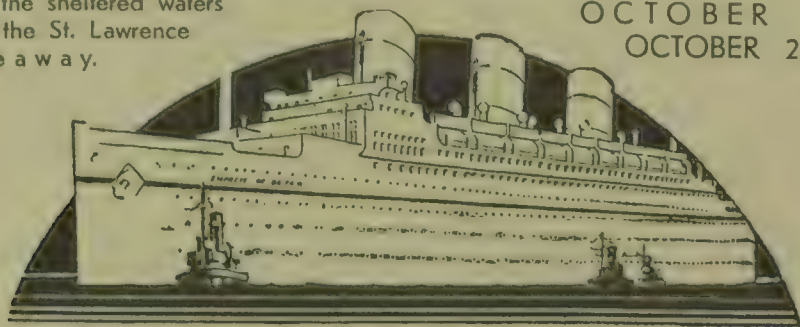
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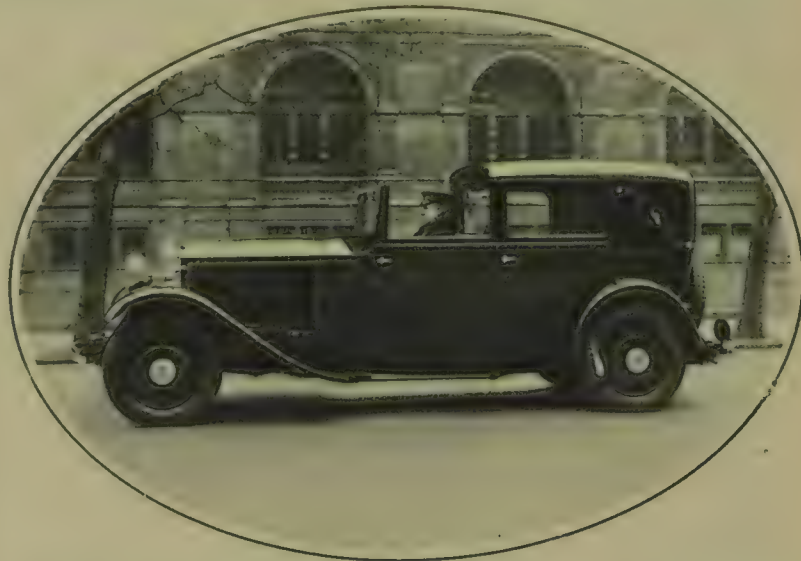
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Continued.

in each instance will be the first to start. An A car may bring the score of the team to not more than 29 laps, a car of the B class to 59 laps, and a C car to 90 laps. Therefore, the first of the C cars to bring the score up to 90 laps for the team wins the event for itself and team-mates. If a car of the A or B category breaks down and retires during the race, the succeeding vehicle (B or C, as the case may be) will then carry on and continue to make up the laps of the car withdrawn, as well as contributing its own proper quota of the 90 laps of the full race. There is going to be a lot of fun for the spectators in this event, especially if some of the cars break down away from the starting-point; as then the mechanic will have to run to the relay paddock to hand over the token each driver must receive before he can start on his way. Also, instead of completing the thirtieth and sixtieth laps by crossing the starting-line at the Fork, the drivers of cars A and B respectively, after



USED BY THE DUKE OF TOLEDO (KING ALFONSO XIII.) IN THIS COUNTRY: A BARKER SEDAN DE VILLE ON A 20-25-H.P. ROLLS-ROYCE CHASSIS. This car was on the point of being delivered to the Marchioness de Portago when King Alfonso, travelling as the Duke of Toledo, arrived in England. Immediately it was placed at his Majesty's disposal. The photograph shows the patent "de ville" extension over the driver, rolled back. Among features to be mentioned are the Barker wheel-discs, automatic step-lights, a silver-plated sun-vizor, Barker concealed steps opening with the door, and the special bonnet, which is six inches longer than standard.

completing their quota, will draw into a "limit area" on the straight at a speed which must not exceed 20 miles an hour at the red-triangle signal post. They will have to slow up and stop at the "stop line," where the new driver will take over the token and proceed on foot to his own car in the relay paddock near by. The new contestant then has to drive out of the paddock on to the main circuit of the track, round the Fork, and thus cross the starting-line. Until his car actually crosses this line, the score of his team cannot be raised to either 30 or 60 laps, as the case may be.

### New De Soto "Eight."

England is only nibbling at the eight-cylinder engined car this season, if one may judge by the number of new models to be seen on the road. At the moment the new De Soto "Eight" saloon has attracted attention by its very smooth and quiet running at high speed. The power and flexibility of the 26.3-h.p. engine practically makes it an all-top-gear car to drive. With a maximum speed between 68 and 70 miles an hour, the driver has an accelerating power which gives him easy control. The organ-pedal type of control is very restful for the driver on the accelerator. At the same time, the rapid acceleration of the engine needs a very small movement of the pedal to produce increased speed. It is a very comfortable car to drive and ride in, especially when its price—£380 for the saloon—is taken into consideration. Like other Chrysler productions, it has an excellent appearance, well-cushioned seats, and good suspension. The engine's temperature is



A MEZZOTINT IN COLOURS ENGRAVED BY T. HAMILTON CRAWFORD:  
"GONE AWAY!"

A limited edition of signed proofs of this mezzotint has just been published by Messrs. Frost and Reed, of 26c, King Street, St. James's, S.W.

recorded on the thermometer fitted on the dashboard, so that the driver can easily see that the motor is kept properly warmed. This serves to give economical running. Petrol consumption is given as between 16 and 17 miles to the gallon. But this, of course, depends upon how fast the car is driven and, to some extent, the kind of route taken. If you keep it going, as it will, at 50 miles an hour as long as you can all day, you will average under 16 miles per gallon, according to my reckoning.





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## FASHIONS FOR THE LONDON SEASON:



FOR THEIR MAJESTIES' COURTS: THE 1931 COIFFURE OF THE DÉBUTANTE.

Débutantes of this season are more fortunate than their predecessors of several years. The present mode of dressing the hair is softer and more suited to bearing the regulation plumes and veil. The charming coiffure above is carried out by Emile. Clusters of full curls are bunched at the sides and back, and the feathers are secured by a narrow bandeau of diamanté. The tips of the curving feathers should just brush the top of the head.



A CHARMING TOILETTE FOR ASCOT: LACE AND THE FASHIONABLE LONG "POUCHED" GLOVES.

Needle-run lace in the attractive string colour that is becoming to everyone makes this charming dress for important summer afternoon functions. The long pendent draperies which form tiny sleeves and the "pouched" elbow gloves are important features. The ornaments at the belt and neck are of sapphire-blue and paste. At Swan and Edgar's, Piccadilly Circus, W.

## FEMININE COIFFURES AND TROUSERED FROCKS.



LONGER HAIR AND FULLER CURLS: A CHARACTERISTIC COIFFURE OF THIS SEASON.

A certain flatness on the top of the head and a decided "bunchiness" at the sides and back mark many fashionably-dressed heads. The idea is carried out to perfection in the coiffure pictured above, which has been achieved by permanent waving and curling at the hands of Emile, the celebrated coiffeur, of 25, Conduit Street, W. This house specialise in varying the type of hairdressing according to the colouring of the face and hair.



FLOWERS SHADED FROM WHITE TO BLACK: MOUSSELINE-DESIGN OF UNUSUAL DESIGN.

Printed chiffons and mousselines are always attractive for summer evening dresses. Above is a delightful Paris frock from the Galeries Lafayette, Regent Street, W. The flowers and spots which form the pattern are carried out in every nuance shading from white to black. There is also a faint stripe running through the material which is to be seen on many of the newest fabrics. The shoulder-straps of narrow black velvet and a turquoise ornament fastening the belt are most effective details. The moulding of the hips in the manner of an Eastern girdle is the fashionable silhouette of the moment.



"CLERICAL GREY" FOR PROMENADES IN TOWN: THE SMARTNESS OF SIMPLICITY.

Two-piece ensembles continue in favour for busy mornings in town. Simplicity is the keynote of the well-tailored model above, in "speckled" cloth. The white piqué waistcoat, cuffs, and boutonniere are neat finishing touches. The frock is completed with a patent-leather belt piped with red. At H. J. Nicoll's, Regent St., W.



THE NEW EVENING PYJAMA-SUIT: TROUSERS THAT RESEMBLE SKIRTS.

The vogue for trousered evening dresses, almost indistinguishable from skirts, for informal parties at home, is making a bold bid for popularity this season. Every collection has shown many attractive variations. Above is a delightful exponent of the mode at the Galeries Lafayette. The coatee and belt are composed entirely of tiny beads in black bordered with jade green in a spotted design. The "pyjamas" beneath are of lace and georgette. The amusing coatee has three-quarter sleeves, revealing long mittens of lace worn beneath, matching the corsage of the "pyjama."





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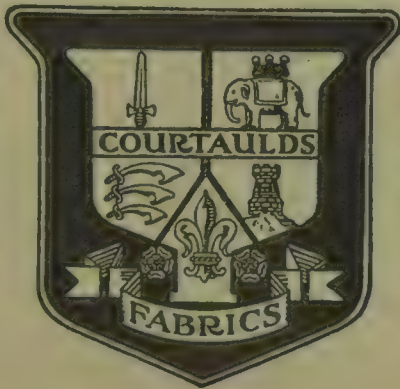
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## THE PLAYHOUSES.

### "MR. FAINT-HEART," AT THE SHAFTESBURY.

THE shy young man is ever a popular hero, and Jos (though unnecessarily handicapped with a stammer) promises to be as popular as any. Jos, having been left a legacy, throws up his job in a bank and embarks on a pleasure trip in the Mediterranean. Falling in love with an aristocratic young person, and conscious of his own inferior social position, he announces himself as a famous author travelling incognito. Needless to say, this famous author is also on the same cruise; which fact enables Mr. Clive Currie, who plays the part, to achieve something in the nature of a *tour-de-force* in the penultimate scene by holding the



A BEAUTIFUL DINING-ROOM, WITH TABLE, LIGHTS, AND ILLUMINATED PANELS OF LALIQUE GLASS: A ROOM IN THE REMARKABLE EXHIBIT OF BREVES' LALIQUE GALLERIES AT THE IDEAL HOME EXHIBITION, WHICH CLOSES TO-DAY, MAY 2.

interest of the house with what is practically a monologue. Mr. Ian Hay's sentimental comedy has a pleasant touch of humour and some agreeable love scenes. Although no masterpiece, I am inclined to rate it as his best play, and can certainly recommend it as light and pleasing entertainment. Mr. Basil Foster puts in some quite good acting as the shy Jos; Miss Marie Löhr was admirable as the real author's managing wife; while Miss Jane Baxter, as pretty as ever, but acting much better, was a charming heroine. Mr. S. Victor Stanley scored as a belligerent Lancastrian.

### "JACK O' LANTERN," AT WYNDHAM'S.

"Jack o' Lantern" casts the sort of light that never was on land or sea. In the prologue, and semi-darkness, we find a dread judge sentencing a spot-lit young man to death; incidentally, he accuses the condemned man of having hypnotised two previous juries into disagreement. The rather supercilious air of the accused suggests that he could better pose as a model for a fifty-shilling tailor than a Düsseldorf murderer. But that's the trouble in the theatre: you can't expect an



A MODERN BATHROOM ILLUMINATED BY MEANS OF GLASS PANELS DESIGNED BY RENÉ LALIQUE: A PART OF THE EXHIBITION FROM BREVES' LALIQUE GALLERIES AT THE IDEAL HOME EXHIBITION.

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Irving for the price of a thinking-part in a prologue. Following the prologue, we find ourselves in a first act in which French windows hint at the appearance of a shadowy form later, while an Indian servant pipes fitfully some Hindu chant, hoping to mislead us (think the authors) into suspecting him of a series of murders that, starting with the twelve imaginary jurymen of the prologue, include a prosecuting counsel, various witnesses, a police doctor, and wind up with that of the judge himself. Mr. Edmund Willard was duly awesome as the judge and there was one amusing character-sketch of a cockney Noah Claypole ("Oliver Twist," *q.v.*) by Mr. John E. Coyle.





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## SIEGFRIED AND THE TWILIGHT OF OUR GODS.

(Continued from Page 759.)

Reflecting on our national passion for being amused, M. Siegfried compares England, with more aptness, perhaps, than originality, to the Roman Empire in its decadence: "To some extent England is preyed upon by democracy." Our condition has the merits of its defects, however. "Do not go to post-war England," M. Siegfried advises the world in general, "if you are in need of a tonic. It is not sufficiently invigorating. On the other hand, at the very moment when wealth, power, and culture are becoming dissociated, one finds there a refinement that is unequalled elsewhere."

A considerable proportion of M. Siegfried's book is devoted to arguments, well substantiated and clearly stated, but somewhat technical in their nature, proving that the economic situation of England is as serious as the writer thinks it. These I refer to the reader's consideration, partly on account of the mental laziness which M. Siegfried finds characteristic of modern Englishmen, partly because questions of currency, if they can be understood at all, are more easily understood when firmly embedded in their context and illustrated by appropriate diagrams.

The book as a whole suffers a little from repetitions and, strange to say (considering how outspoken and confident the author is on many points: e.g., the change for the worse in our national character), from qualifications. Many a bold opinion is prefaced by a "perhaps" or a "may" which robs it of a great deal of its interest. A prophet, to be a prophet, should not hedge. Daniel's interpretation of the Writing on the Wall would have been much less dramatic and effective if he had safeguarded himself by saying: "This is what it *may* mean." Also, M. Siegfried, naturally enough, is readier to diagnose faults than to prescribe remedies.

In his final chapter he discusses the large question of England's future. Splendid isolation is no longer possible to her; will she go into partnership with the United States, necessarily taking second place, or will she be content to be a European power? M. Siegfried clearly hopes that the latter alternative will come to pass; but he does not believe that England will "choose

at all. Faithful to her tradition and her genius, she will hover between the two groups, without giving herself completely either to one or to the other." In the closing paragraph, the affection for our country which informs the whole book becomes more explicit, and M. Siegfried even modifies the Cassandra-like quality of some of his earlier utterances: "Vitality and flexibility have always been the strongest traits of the British nation. . . . So long as her Empire communications are assured and her money is healthy, she can adapt herself to any international system whatsoever. When England changes, we say she is dying, and it is never true. The Empire, and the spirit of England on which it thrives, have unlimited powers of adaptation and life."



THE LAST POST AT ZEEBRUGGE—A TRIBUTE THAT IS TO BE PAID EVERY NIGHT DURING THE SUMMER: THE CEREMONY BEFORE THE MONUMENT ON THE THIRTEENTH ANNIVERSARY OF THE NAVY'S GREAT EXPLOIT.

The thirteenth anniversary of the British Navy's magnificent exploit at Zeebrugge during the Great War was celebrated at the monument there on April 23. It was then announced that, thanks to the initiative of Colonel Stinglamber, the Last Post would be sounded at the monument every evening during the summer.

It comes as a relief that this penetrating, vigorous, generous, but disturbing analysis of our present discontents should close on a note of hope.

L. P. H.



CELEBRATING THE RESTORATION OF A GREAT CHURCH WHOSE NAVE WAS CUT PRACTICALLY IN HALF BY GERMAN SHELLS DURING THE WAR: THE SPECIAL SERVICE IN SOISSONS CATHEDRAL.

The restoration of Soissons Cathedral was declared complete on April 26, and Pontifical High Mass was celebrated. On the previous day—the anniversary of the original dedication, on April 25, 1479—a ceremony of "Reconciliation" had been performed, the new parts of the sacred building being formally declared to be united to the old. During the war, German shells cut the nave practically in half and much damage was done to the tower, which awaits restoration.



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THE newest stamp-portrait of H.M. King George comes from Southern Rhodesia, and makes a very effective stamp-design. The 4d. and 1d. are in single colours, but the nine higher values are bi-coloured. The series consists of 4d. green, 1d. red, 4d. vermilion and black, 6d. violet and black, 8d. green and purple, 10d. carmine and black, 1s. blue and black, 1s. 6d. orange and black, 2s. brown and black, 2s. 6d. olive and blue, and 5s. green and ultramarine. It will be noticed that there is a gap between the 1d. and 4d. in the new type; this is accounted for by the impending issue of a 2d. sepia and 3d. deep blue in a pictorial design showing the Victoria Falls. These two stamps are being typographed in Great Britain.



SOUTHERN RHODESIA: ONE OF ELEVEN NEW STAMPS BEARING THE KING'S PORTRAIT.

Apparently the Soviet stamp-factory still finds a difficulty in producing its commemorative stamps promptly to time. The latest issue from Moscow consists of three rather crudely printed stamps which celebrate the twenty-fifth anniversary of the revolution of 1905, so they would have been more timely had they come out last year. The 3 kopeks red depicts the war-ship *Prince Potemkin*, the crew of which mutinied in June 1905 in sympathy with the revolt. They took the ship into a Roumanian port. This was the event which gave occasion for the great naval court-martial at Sebastopol in February 1906. The 5 kopeks blue and 10 kopeks green and red depict exciting street-battle scenes in the Presnja quarter of Moscow, where the trouble was so severe that Admiral Dobousov nearly annihilated it during the bombardment.



U.S.S.R.—THE 3 KOPEKS RED, DEPICTING THE WAR-SHIP "PRINCE POTEKIN."



U.S.S.R.—THE 5 KOPEKS BLUE, ISSUED TO COMMEMORATE THE TWENTY-FIFTH ANNIVERSARY OF THE REVOLUTION OF 1905.

date are the 4 centavos yellow-brown and 5 centavos sepia, and there are sixteen more to come.

A batch of no fewer than 32 new stamps is the heavy contribution of the French Sudan to the novelties of the month. Ten of them are postage dues, of no special pictorial interest. The 22 ordinary postage stamps, values from 1 centime to 20 francs, are in three designs, representing a native woman squatting at work, an example of native architecture, and, lastly, a stalwart negro boatman with his canoe. There is to be a great swarm of new French Colonial stamps this month and next, issued for some 26 different colonies, each of which will have three or four stamps advertising the great Colonial Exhibition about to be held in Paris.



FRENCH SUDAN.—THE 5 FRANCS RED AND BLACK, ONE OF 22 NEW POSTAGE STAMPS.

have a couple of stamps to mark the visit of the *Graf Zeppelin* to that country last month. The denominations are 50 and 100 millimes.

Meanwhile, the bustling activity on the British long-distance air lines has revived the clamour for the issue of special air-mail stamps at home. Such stamps no doubt help to arouse public support for air mails, but the official view is that if special stamps were issued the public would have the impression that they could only send letters by air if they had the special stamps. Already the post-office clerks at large offices have to deal with a very great variety of different kinds of stamps. On the England-South Africa route the British Sudan has issued two of its attractive camel stamps with the overprint "Air Mail."



BRITISH SUDAN.—THE NEW AIR MAIL STAMP OVERPRINTED, FOR USE ON THE NEW ENGLAND-AFRICA AIR-MAIL ROUTE.



PORTUGAL.—A NEW DESIGN SHOWING A FIGURE REPRESENTING THE REPUBLIC HOLDING A VOLUME OF THE "LUSIADS."

For nearly twenty years Portugal has remained faithful to the dignified "Reaper" design with which Señor Constantino Fernandez typified the new republic. Now a new design has appeared showing a female figure representing the Republic holding open a volume of the "Lusiads," the immortal work of the poet Luis de Camoens. The values received to

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## THE OPENING OF THE COVENT GARDEN OPERA SEASON.

THE opera season began brilliantly at Covent Garden on Monday night with a superb performance of Richard Strauss's gay and sentimental masterpiece, "Der Rosenkavalier." At the end of the first act the applause from a crowded house was more enthusiastic than ever, which shows that this opera has an unfailing appeal to present-day opera-goers. The cast was almost entirely familiar. Lotte Lehmann was the Princess and Richard Mayr Baron Ochs, and both these fine artists were in magnificent form. It is, indeed, difficult to imagine a finer study of the ageing Princess than that of Lotte Lehmann. The first act—which, on every re-hearing, is more clearly the gem of the whole opera—was a remarkable example of singing and acting that were perfectly in harmony, a performance by Lotte Lehmann notable for dignity and poignancy welded in an exquisite style. The artistry of Richard Mayr has long been a joy to London audiences, but, if anything, he has even added an extra polish and sparkle to his performance as Baron Ochs, who, though a boor and a bully, is an Austrian boor; that is to say, a boor with a style and a ruffian with the remnants of the good manners of his caste.

The one important change in the cast was Margit Angerer as Oktavian in place of Delia Reinhardt, who has sung this part in previous seasons. Her appearance is excellent, although she is a little awkward in her movements, even when she is not supposed to be masquerading. She has a good voice, but it was rather marred in the first act by a constant tremolo. As she improved during the performance of the opera, this may have been due chiefly to nervousness. The Sophie von Faninal of Elisabeth Schumann had all her old charm, and she seemed in particularly good voice.

I thought that Bruno Walter had speeded up the performance this year, to the great advantage of some of the more bustling scenes. At any rate, the comic wounding of Baron Ochs in the second act went with exceptional gusto and liveliness, and the same is true to an even greater degree of the last act, which needs perfect handling not to drag a little. On this occasion, however, it went splendidly, and the playing of the orchestra was particularly good. The two principal English singers in the cast, Heddle

[Continued in Column 3.]

## A READER'S RECORD FOR THE WEEK.

- Eastward Ho! The First English Adventurers to the Orient. Foster Rhea Dulles. (Bodley Head; 12s. 6d. net.)
- Elizabeth Fry's Journeys on the Continent, 1840-41: From a Diary kept by her Niece, Elizabeth Gurney. Edited, with an Introduction, by R. Brimley Johnson; and a Foreword by the Rt. Hon. Sir Maurice de Bunsen, Bt., G.C.M.G. (Bodley Head; 12s. 6d. net.)
- Collected Poems. Martin Armstrong. (Secker; 7s. 6d. net.)
- The Firm of Cadbury. Iolo A. Williams. (Constable; 10s. 6d. net.)
- Before the Mayflower. John Yardley. (Heinemann; 15s. net.)
- Castle Island. R. H. Mottram. (Chatto and Windus; 7s. 6d. net.)
- Two and Twenty. C. S. Forester. (Bodley Head; 7s. 6d. net.)
- October House. Kay Strahan. (Gollancz; 7s. 6d. net.)
- Gitana. Robert W. Chambers. (Appleton; 7s. 6d. net.)
- Post Mortem. A Play in Eight Scenes. Noel Coward. (Heinemann; 5s. net.)
- Pacific Gold. H. de Vere Stacpoole. Collins. (7s. 6d. net.)
- The Case Against Andrew Fane. Anthony Gilbert. (Collins; 7s. 6d. net.)
- The Monkwood Murders. A. C. and Carmen Edgington. (Collins; 7s. 6d. net.)
- The House Opposite. J. Jefferson Farjeon. (Collins; 7s. 6d. net.)
- Farewell Manchester. Allan Monkhouse. (Secker; 7s. 6d. net.)
- The Road Back. Erich Maria Remarque. (Putnam; 7s. 6d. net.)
- Four in Family. Humphrey Pakington. (Chatto and Windus; 7s. 6d. net.)
- My Desert Friend, and Other Stories. Robert Hichens. (Cassell; 7s. 6d. net.)
- Evening Lights. Hugh de Selincourt. (Chapman and Hall; 7s. 6d. net.)
- The Skirts of the Forest. Violet Quirk. (Toulmin; 7s. 6d. net.)
- Mock Turtle. Barnaby Brooke. (Toulmin; 7s. 6d. net.)
- Outside Eden. G. U. Ellis. (Duckworth; 7s. 6d. net.)
- Imperial Treasure. Val Gielgud. (Constable; 7s. 6d. net.)

Nash and Frederick Davies, gave praiseworthy performances; but it is a pity that Mr. Heddle Nash feels obliged to use such an excessive *portamento*. I have not got the score at hand, but I do not remember that Strauss marks his air in the first act to be sung *portamento*. Indeed, why should he, for there would be no point in parodying a bad Italian tenor on this occasion!

I think the name of the poet-Hugo von Hofmannsthal, who wrote this excellent libretto for Richard Strauss, ought to be printed on the programme as it used to be. No doubt only a small proportion even of the Covent Garden audience understands German and so the wit and brilliant style of Hofmannsthal's writing is not remarked; but the excellent plot and such clever character-studies as those of the Princess and Baron Ochs play a great part in the attractiveness and success of "Der Rosenkavalier," and it is only fitting that the librettist should have his due share of the fame of the opera. Particularly is this the case now that Hofmannsthal is dead and can no longer share in the financial rewards of his labours.—W. J. TURNER.

What amounts almost to a revolution in rail facilities will be introduced by the G.W.R. for the forthcoming holiday season. For many years there has been a public demand for excursion facilities to be granted for Saturday travel, and it is now announced that, commencing immediately, excursion tickets (or, as they will also be known, holiday return tickets) will be issued from Paddington and principal G.W.R. stations on every Friday and every Saturday to recognised holiday resorts, and on every Sunday (where train service is suitable) to seaside holiday resorts. The fare charged will be at the usual excursion rate of 1d. per mile, and very liberal arrangements are being made for the return journey. The tickets will be available for return approximately a week later, and after that, to return on any day up to 15, 16, or 17 days by specified trains. It will be seen that these facilities constitute an enormous advance on anything hitherto offered by a railway company, and it is hoped that the public will appreciate the latest attempt to meet their convenience in this important matter of holiday travel. Programmes of bookings for all holiday periods can be obtained from the nearest G.W.R. railway station or office.



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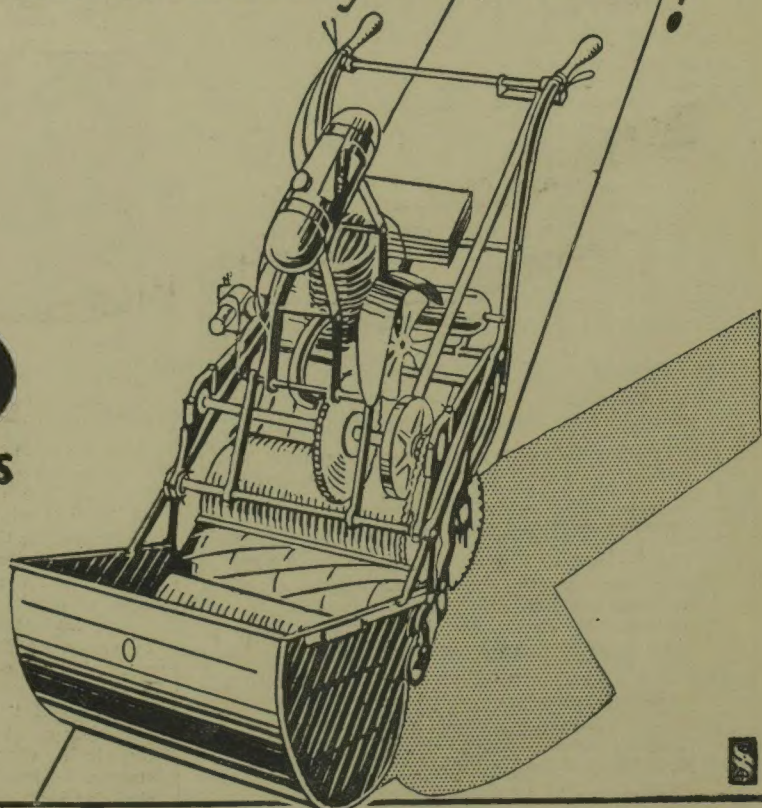
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In addition to the provision of excellent short stories which have made BRITANNIA AND EVE famous the world over, the Editor is ever on the lookout for interesting stories based upon historical fact.

The feature introduced last month—"Twenty-four Hours—Days that have made History"—secured an instantaneous success. The second in this series, "The Last Day of General Gordon," outlines in vivid tones the hour-by-hour events in a day that can never be erased from the history of the British Empire.

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- "TWENTY-FOUR HOURS—DAYS THAT HAVE MADE HISTORY: THE LAST DAY OF GENERAL GORDON," described by Gordon Beckles
- "AT THE COQ D'OR," by Clare Sheridan
- "THIS FEMALE FLYING BUSINESS . . ." by Joan Woolcombe
- "KASAI DIAMONDS," by William Leon Smyser
- "GIRLS TOGETHER," by Mildred Cram
- "THE CHANGING FACE OF PARIS," by H. Pearl Adam
- "HEROIN BY THE TON . . ." by Ferdinand Tuohy
- "THE GENII OF GIBRALTAR," by Guy Gilpatric
- "THE END OF JESSIE WHITTLE," by Anthony Richardson
- "TRAGEDIES AND COMEDIES OF HISTORY. THE STORY OF RICHELIEU AND THE DAY OF DUPES," described by Norman Hill, painted by F. Matania, R.I.
- "SO THIS IS EARTH!" by Hannen Swaffer
- "REJUVENATING FURNITURE," by Mrs. Frank Bennett
- "A COLOUR SCHEME FOR A LIVING ROOM" by Ronald Fleming
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- "INEXPENSIVE ELEGANCIES," by Catherine Ives
- "HOW NOT TO ORDER," by X. M. Boulestin
- THE MOTORING SECTION, conducted by The Earl of Cardigan

**January**  
**26<sup>TH</sup>**  
**1885**

**A**CROSS the Blue Nile is the Mahdi sitting in his tent. All around him are scores of thousands of his followers, armed with spears and javelins, many armed with muzzle-loading rifles. A spy, who has just been brought into the tent, reports that the rising waters of the Nile have washed away a part of the ramparts, so that by walking through the sluggish and knee-high waters it would be possible to enter the besieged city from the most unsuspected quarter. Not until the rising of the sun will the faithful followers of the new prophet be allowed to venture upon this sortie . . .

**T**HREE a.m. Far up the Nile four battered river steamers are slowly paddling their way southward. Six days before these steamers had been inhabited by a motley band of Egyptians—men, women, children and goats—who had been waiting for four long months for the arrival of the vanguard of Sir Herbert Stewart's relief expedition. But when the vanguard arrived it was without their leader, for Stewart had been killed in the long fight through the rebel country.

This morning these four steamers are packed with English troops, and in the foremost vessel Sir Charles Wilson lies sleeping! It is unnecessary for him to be awake! The craft slides by at but four miles an hour, and Khartoum will not creep across the distant horizon for many more hours to come. Yes, here are Gordon's 200 men—with 200 more for good measure. They might have left for Khartoum last Monday, but one delay and another kept them hanging about Metammeh until Saturday.

After all, what is five days' delay when they are already nearly a year behind time?

They sleep the sleep of the just. For months they have been fighting every inch of the desert route southward; and for what? To save the life of a solitary Englishman who might himself easily have escaped in a river steamer months ago!

**F**OUR a.m. Creeping across the sandy plateau to the west of Khartoum is a dark body of the Mahdi's picked warriors. Every inch of the ground is familiar to them. They have been here for eleven months—watching and waiting for the moment that they know some-day will come.

And is this the day . . . ?

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